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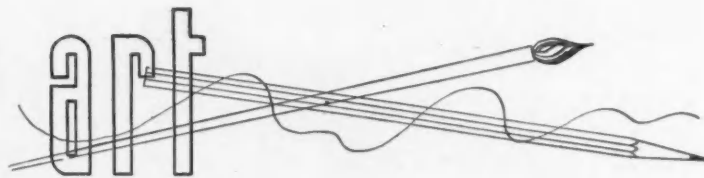
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LOS ANGELES

Judging from reproductions which are available in this country, there appears to be a more vital abstract movement in Great Britain today than might be imagined, as well as a high level of accomplishment marked by a unity of direction which seems quite lacking in the United States. Henry Moore, British sculptor, with an exhibit of recent drawings at Stendahl's, is a subjective abstractionist who ably engages in an investigation of the "ultimate nature, causes and reasons of things." Because of the present difficulty of working in the materials of his medium, Moore has become a prolific draughtsman. It is, of course, not surprising to find in his drawings a deep concern with form. More unusual is the absence of eclecticism, of his adventures outside the realm of anthropometry. Though a major portion of his drawings evolve from the human form, there is ample evidence that his interest reaches beyond its physical limitations in a desire to understand and project a metaphysical understanding of the function of the human form. One is made to feel in his bonal-like structures, not anatomy of the text book, but the architecture of man. And elsewhere, when these forms have been sheathed in flesh, there is conveyed through the magnitude of his volumes as well as their penetrations, a remarkable strength, solidity, and with it all impending movement—beings highly integrated, capable of profound dignity.

Through these abstractions of form Moore has also made felt the presence of war. From his awareness of imminent death, the destruction of life, emerges a persistence of the idea of birth, of the mother and child, the interdependence of the two. In fact, this idea of human interdependence finds constant stress in his many-peopled compositions—each figure an entity in itself, separate and alone, and yet existing in the knowledge that they are not altogether alone. In unison, their subjectivity conceived bird-like heads look skyward in a common bond; death comes from above where once men turned in their devotions.

The art of Henry Moore is highly integrated, deeply sensitive, provocative of thought in a manner seldom reached by the multitude of contemporary artists who so glibly court the favors of popular taste, beguiled by the transitory acclaim of public favor, an easy prey to the passions engendered by small minds and cracker barrel philosophies. The existence and work of such men as Moore, infrequent as they may be found, are heartening rockets in the night assuring us that man is still capable of creating art.

The Arts in Therapy show, assembled by the Museum of Modern Art, and seen here at the Los Angeles Museum, contains much thought-provoking material, particularly in the section devoted to the use of creative art in psychopathology. The drawings, paintings and modeling shown are carefully annotated to point out the nature of their authors' psychoses as revealed to the specialist, and suggest the means by which creative therapy may aid in determining deeply imbedded neurotic conditions. Such modes of "self-expression" seem particularly of use in the treatment of abnormal children where the pictured image is a more fluent language than that of words. By extension, if not implication, the exhibit also provides an interesting key to the understanding of a great deal of human activity generally identified as art. Just how much of man's preoccupation in the making of pictures and sculptured images functions as a safety valve for his neuroses, and how much is an orderly projection of controlled concepts, has yet to be determined. No doubt all such activities which deviate from true "normalcy" are a sublimation, though the results are not always sublime. In any event, no art can surpass the stature of the artist, and if art today is largely in the hands of frustrated and maladjusted people, who after all are but a reflection of the society in which they live, we may console ourselves in the belief that the protective mechanism of their unconscious has at least provided them with the means to struggle toward an emotional equilibrium.

As a matter of contrast and comparison, the Fanny Brice collection of children's drawings in another gallery of the museum is of particular interest. The work, presumably done by normal, healthy children of many countries, reflects the pleasure gained from con-

(continued on page 8)

tribute to a giant

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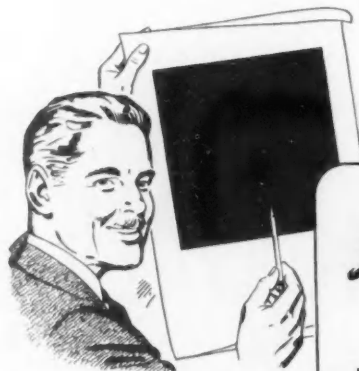
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California Arts and Architecture is published by the Western States Publishing Co., Inc., 3305 Wilshire Boulevard, Los Angeles 5, California. Price mailed to any address in United States, Mexico, or Cuba, \$3.50 a year; to Canada and foreign countries, \$5.00 a year; single copies, 35 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, give both the new and the old address.



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ART

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trolled motor impulse, the delight in fabricating textures, in recording visual experiences, and above all, in giving reign to imaginative thought. Much of the material has the naive simplicity and honesty found in "modern primitives," though many of the children, averaging ten to fourteen years of age, have achieved a higher degree of technical proficiency than those of their elders who have taught themselves.

Among the current exhibits is a second one man show this year for Thelma Johnson Street at the Little Gallery, 9461 Santa Monica Boulevard, beginning September 19th. The Foundation of Western Art is holding its 11th annual exhibition of California Graphic Arts, from September 20th to October 30th. The 3rd annual competition for undiscovered talents, with a prize of a first one man show to the winner, is again being conducted this September by the American Contemporary Gallery, 6727½ Hollywood Blvd.—GRACE CLEMENTS.

SAN FRANCISCO

Ever so often one of San Francisco's museums gets a first rate idea for an exhibition and carries it out in such a way as to prove that exhibitions can be produced here to rank with the best in the country. In the big show of the year at the de Young Museum, Meet the Artist, an exhibition of self portraits by living American artists, Dr. Walter Heil and his staff are to be congratulated on a show that, in the parlance of another kind of show business, is a wow.

To the general run of the public artists are names and pictures, seldom people. One of the features that must personalize this exhibition with the average museum visitor is the inclusion of a photograph of the artist next to his self portrait. It proves that the artist is pretty much of an every day person. It proves, too, that in his self portrait the artist has caught his own likeness and that it is, no matter whether he is a realist or abstractionist or somewhere off to right or left or in between, a conscientious and faithful likeness. Because the good craftsman cannot help but be faithful to his ego the contrast between painting and photograph shows very clearly that the self portraitist has worlds more to say about himself than any camera ever can say.

The other feature of the show which helps to personalize the artist is the catalog. It is doubtful if a more amusing one has ever been published. A good many of the artists tell about themselves, their families, their work and just anything that came to mind in their own words. It's a choice publication and ought to be a best seller. The exhibition is fortunate in the high degree of imagination that has entered into many of the canvases in the problem of the artist composing himself in a picture. One extreme of treatment is that of Constance Coleman Richardson who has painted a very lovely landscape with herself seen as a tiny figure before an easel on a distant hilltop. It is revealing of her purpose and character in that her greatest interest is in nature and in the way she sees it. Hobson Pittman in his *Summer Evening* also makes no attempt to show himself beyond a sketchy figure at an easel. What he tries to paint is the feeling of his environment, thus conveying the feeling of his personality. Others like Clarence Holbrook Carter, Fletcher Martin, Peter Hurd, Philip Evergood, Julian Levi, and Doris Rosenthal, to name a few, use backgrounds to suggest facets of their personalities but delineate themselves in detail. This type of treatment is nicely balanced by the more conventional full length or head-and-shoulder portraits against a tonal background. In this group John Carroll, Boardman Robinson, Reginald Marsh, Joseph De Martini, Gladys Rockmore Davis, Doris Lee and Henry Mattson are a cross section of some of the better known artists who have turned in excellent performances. In a less conventional manner are such works as John Atherton's *Triple Self Portrait* or *Metamorphosis*, Karl Knaths' abstract, and Frederick Haucke's surrealist self-impression. San Francisco area artists are well represented. The show seems to run to middle-of-the-American-road school. It is a road that has almost left behind the slick, dashing, facility of the early years of the century for the greater promise of honesty and imagination.

If the show covered only the portraits of the men and women of the Fine Arts in America it would lose none of its importance. But what makes it a standout and imparts an undeniable flavor is the section of self portraits by American humorists and comic strip artists. People who grew up with the *Katzenjammer Kids* have wondered what Harold H. Knerr looked like and now will know. Frank King of *Gasoline Alley*, Milton Caniff of *Terry and the Pirates* and numerous others of comic strip fame are represented. Practically all of the New Yorker artists are present, including Otto Soglow

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books



A TREE GROWS IN BROOKLYN, Betty Smith (Harper and Brothers; \$2.75).

EQUINOX, Allan Seager (Simon and Schuster, \$2.75).

CENTENNIAL SUMMER, Albert E. Idell (Henry Holt and Co.; \$2.75). If you select three novels by relatively new authors, issued by standard publishers, you may learn which way the fictional wind is blowing. On the other hand, you may come to the conclusion that it isn't blowing at all. *A Tree Grows in Brooklyn*, *Equinox*, and *Centennial Summer* are good enough reading, but they might have been written twenty years ago.

Most nearly contemporary in thought is *Centennial Summer*, which pictures Philadelphia in 1876. In the process of telling a banal love story, author Albert E. Idell finds opportunity to reveal earlier stages of today's problems of labor unrest, graft, and national and international politics. Most dated of the three novels is Allan Seager's *Equinox*, set in the New York of 1939. Faultiest and best among the trio is Betty Smith's *A Tree Grows in Brooklyn*.

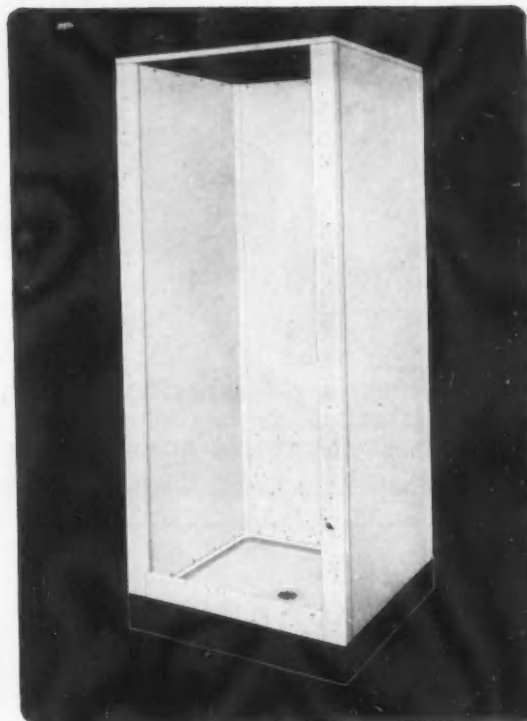
Francie Nolan, born in Brooklyn in 1901, grows up in the tenements of that proverbially turbulent borough. Betty Smith records the story chiefly from Francie's point of view, with frequent incursions of what English teachers disapprovingly call "author comment." Miss Smith weeps and rejoices with her characters. Her style is emotional, often sentimental. By the same token, it is unaffected. There is none of the sardonic posturing so dear to the perpetual collegians—the "lean, hard hitting prose" school of night club Brahmins. These will dismiss *A Tree Grows in Brooklyn* with a swift and scornful swish. But to the larger and less hidebound reading public, the book will offer some good going.

Francie Nolan, with a child's matter-of-fact acceptance of circumstances, finds Brooklyn exciting. With other brats she sells her collection of junk on Saturday, she watches neighborhood life from a fire escape, she goes on a Tammany picnic, she puts up with the indignities of an overcrowded school. The author spares no details. This is a grim, tough life that the Nolans and their neighbors live. But the Nolans are not grim, tough people. Like the tree for which the book is named, they have the strength to grow and survive: "There's a tree that grows in Brooklyn. Some people call it the Tree of Heaven. No matter where its seed falls, it makes a tree which struggles to reach the sky. . . . It would be considered beautiful except that there are too many of it." Miss Smith has discarded literary and theatrical types, and she has drawn from life—as the English teachers advise. But she has come through with something of which the English teachers and their A students will not approve. "Depart from formula, avoid the stereotyped," they urge. "Report what you see." That is what Miss Smith has done—and she'll doubtless be slapped on the wrist for not being true to life. Her characters do not speak in the tight lipped, cryptic phrases of the accepted "social document"; they are not bound together by a feeling of oppression. They fight their oppressors, to be sure, but they also fight one another. "It would seem as if all the unwanted children would stick together," writes Miss Smith, describing the school, "and be one against the things that were against them. But not so. They hated each other as much as the teacher hated them. They aped teacher's snarling manner when they spoke to each other." Again, "The cruelest teachers were those who had come from homes similar to those of the poor children. It seemed that in their bitterness towards those unfortunate little ones, they were somehow exorcizing their own fearful background." There you have a sample of it: Miss Smith allows herself the sentimentality of referring to "unfortunate little ones—" diction on which any properly sardonic collegian would frown. On the other hand, Miss

(continued on page 46)

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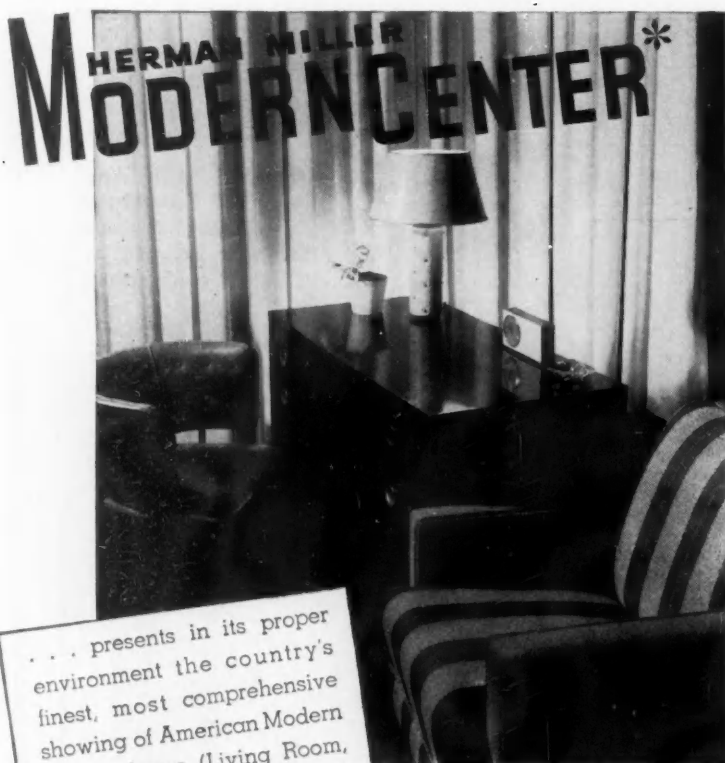
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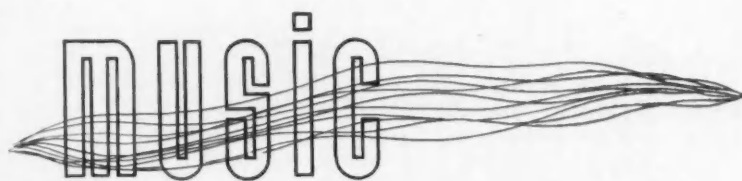
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Heifetz and Schnabel had been making great music for a long time. Insensibly there had grown upon the music they made in public a sort of spiritual fungus—patina, perhaps. They no longer polished it up bright and shining as the day it was made. Like a high-priced relic they unwrapped it and allowed it to be heard. It was no longer present music; it was music they had preserved. Workmanship of the great days, memory of fine intelligence was scrolled upon it. Yet with relief one turned from it to hear fresh music made.

Music at last had won a world-wide public, some music, that is, music of a certain sort and period. A cruel appetite for obvious perfection craved ritualistic satisfaction in the exaltation of pomp and surfaces. Ignorance assuming title by the power of great wealth asserted the necessity of its satisfactions, rewarded those who paraded before it wearing the rich costumes of its servitude, denied those who in the continuing independence of proud spirit insisted that the artist was forever greater than his public. The demand for entertainment replaced that more profound need for reverence out of which art grows. Between the greatest performers and their public grew up a fantastic drama of exploitation and fanatic hate. Artists desiring to be creative found themselves forced to choose: fame, reputation, fortune—or defeat. The creative artist who was also a gifted performer crawled round and around the world, showing off but making no good thing of his gifts. A generation of inspired men was exploited and nearly wasted, until in exasperation the titan Busoni cried that music was a sacred experience: men should come to it after preparation with reverence. In broken heart of genius, in wasted lives, the dowagers and their male flunkies who arranged the business of performance went far toward the breaking down of all good standards, setting up only vulgarity, the passion for veneer and cheapness.

Then came a generation of artists who took these things for granted. Their glory was showmanship. They no longer cared to create. They borrowed the repertoire of the masters and made a good thing of it. They memorized all the notes, and they played all the notes. They achieved incredible technique. Of this generation were Schnabel, Heifetz, and Feuermann, though he was the youngest.

The pianists were the most presumptuous, the violinists the most artificial and limited. The cellists carried in their hearts the knowledge of Casals, that master of the older generation who would not give up his treasure of living music.

One felt that Feuermann was perhaps too young to join that shallow generation of digital technicians. In him a newer generation was rediscovering the love of music. So as in Casals, again in Feuermann one felt that the good thing was not lost yet. Yet when he played the Beethoven sonatas one listened in vain for the predominant pianist: obbligato became solo without regard for the nature of the music. Put on the Casals recordings, lovingly preserved before that beloved master entered the holocaust, and hear with what deference he yields predominance without loss of mastery, according to the nature of the music. Oh, the sorrow of Casals still living, the sorrow of Feuermann too soon dead!

Schnabel, Heifetz, and Feuermann came together for the playing of piano trios. Now, the nature of the piano trio is that it is more fun for the players than for the audience. So great performers usually avoid it. But when these three began to play they put off the veneer, the patina, the ritual and the glamor and the glory that the audience expects—there was no audience—and they began living and breathing the companionship of chamber music. And when they came to record the music they had been making—there was still no audience but a set of microphones—they did not resume the veneer and the patina, but they continued living and breathing the music which together they had made.

Which of the recordings they made is the finest, I don't presume to
(continued on page 12)

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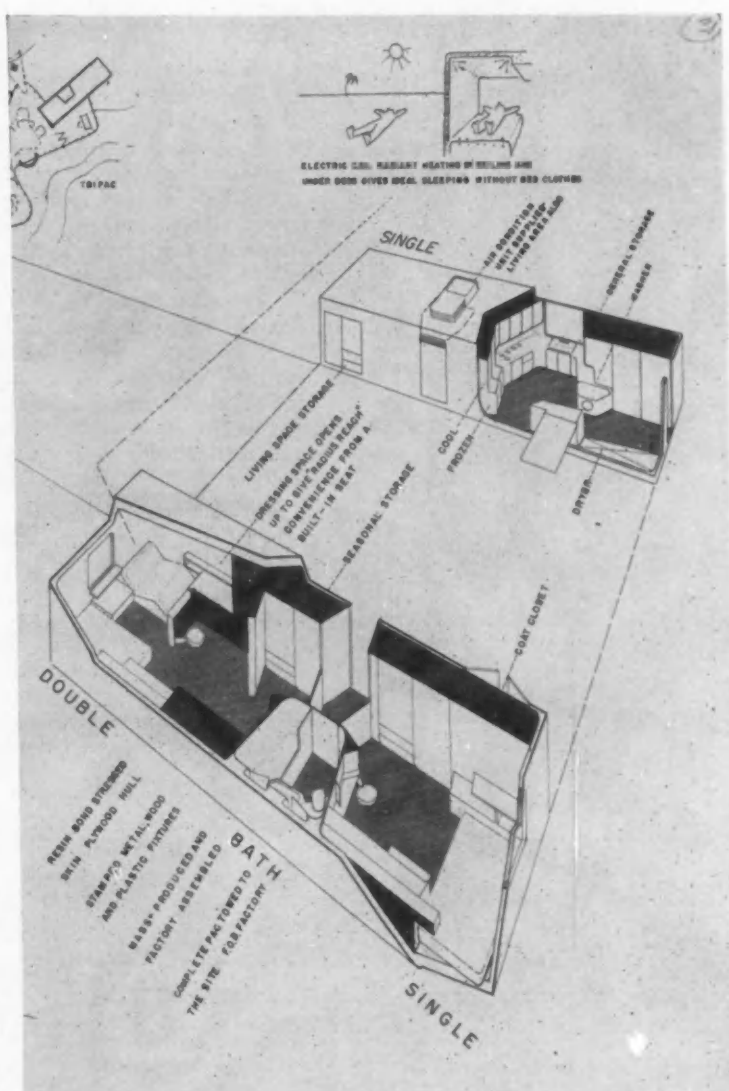
In answer to the question, "Why a color system?" Mr. Hiler has written in his book, *Color Harmony and Pigments*: "While admitting fully that there are no ironclad rules for color harmony . . . it is still certainly possible to bring some order out of the present chaos. "In order to obtain these results we must first put the world of color and the colors of the world into some sort of order . . . Out of an orderly arrangement a system is bound to grow. With a good system we can see and feel more clearly the dimensions of color. We will be enabled more easily to use our faculties of comparison and discrimination and thus see the possible relation of each color to other colors."

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Dichromatism.
- XI ASSOCIATIVE PSYCHOLOGY
Color preference, color and psychoanalysis, symbolism.
- XII PRACTICE BASED ON THEORY

Hilaire Hiler, color consultant and authority on color, has lectured on the subject at the California Institute of Technology, conducted a course in practical color coordination for the use of buyers and department store executives, and is the designer of murals in Paris, in New York, and for the Aquatic Park Building in San Francisco. As a painter he is represented in leading museum and private collections of this country and Europe. He is also the author of *Color Harmony and Pigments*, *Notes on the Technique of Painting*, *Painter's Pocket Book*, *From Nudity to Raiment*, and co-author with Meyer Hiler of *A Bibliography of Costume*.

Further information regarding the course may be obtained by addressing inquiries to Box 562, West Branch P.O., Los Angeles 46, or by telephone, BRadshaw 21460.



*First Prize—Eero Saarinen and
Oliver Lundquist, Washington, D. C.*

88%
OF COMPETITORS

PLYWOOD

Oliver Lundquist, Washington, D. C.

OF COMPETITORS
IN "DESIGNS FOR
POSTWAR LIVING"
SPECIFIED PLYWOOD

The architectural competition, "Designs for Postwar Living," proved again the fact that America's best designers preponderantly favor plywood and veneers. They are warm, attractive, inexpensive, simple to use. Plan to use plywood and veneers in *your* postwar house.

66%
SPECIFIED PLYWOOD
PREFABRICATION

"The Oldest Plywood House in the West"

California
Panel & Veneer Company

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Los Angeles



"I don't know when this house can be built—but I do know it will be ALL-GAS"

Pre-war experience guides post-war planning. ★ Gas cooking, heating, hot water service and refrigeration have met every test of convenience, cleanliness, speed, dependability and economy. ★ Now, gas appliances—temporarily irreplaceable—are proving their *durability* as never before. ★ Architects and builders may be assured that the gas industry will keep pace with their own progress in design and features—that tomorrow's all-gas homes, too, will convert *clients* into *friends*.

THE PACIFIC COAST
GAS ASSOCIATION

★ **GAS FUEL**
SERVING THE WEST—
IN WAR AND PEACE

MUSIC

continued from page 10

say. My choice of those I have heard would be the first *Trio*, in *B flat*, of Schubert. Listen to it.

Here is a Rubinstein content to wait his turn for the solo phrase, content to use and not exploit it. Here is a Heifetz who puts away the syrupy richness of the Auer expectation and instead plays with that thin, flexible, always clear and unassertive tone of the Viennese chamber violinist, aware of his fellows. And Feuermann, who was closer to the new demands of a newer generation, made an unassuming third. And Schubert, whose music because it was made only for such performance among friends has suffered the neglect of those who could not make it ritualistic, Schubert at last is given back to us in the full meaning of his intent.

It may be I have gone too far afield and in the fury of my enthusiasm done injustice to men whose aim, whatever their usual practice, was not to destroy but to glorify all music that they touched. I cannot regret, now that they have done this, my belief and my assertion that by coming together and making chamber music in private—though fortune has allowed the world to overhear it—they have ennobled themselves and at last done justice to their art.—PETER YATES.

ART

continued from page 8

and his *Little King*, Rea Irvine, Gluyas Williams, James Thurber, Barbara Shermund, Garrett Price, Alan Dunn, Constantin Alajalov, and Richard Taylor whose portrait of himself with his "creatures" is extremely amusing. It will be a surprise to many to find that some of these people, besides being cartoonists, are painters of considerable merit.

The San Francisco Museum had a number of interesting small shows and continued its series of Inter-American exhibitions with Watercolors from Cuba and Argentina. The Palace of the Legion of Honor has a whole new series of openings scheduled for September, headed by an exhibit of Boxing and Wrestling in Art.—SQUIRE KNOWLES.



greta magnusson grossman
designer of
furniture and interiors
2510 north highland avenue
hollywood granite 6401

m o s a i c s

in

original designs

by

JEANNE REYNAL

712 Montgomery St.
San Francisco, Calif.



TO
AVOID
DELAY

ZONE

ALL
MAIL
TODAY

■ It is the desire of the Postal Department to continue efficient service and avoid any possibility of delayed delivery of mail. Loss of trained personnel has made the plan a nation-wide necessity. The delivery number has now been made a part of all addresses, and those who use it in directing their mail to any city involved will positively expedite the delivery of their mail.

MARY D. BRIGGS

Postmaster

Everything for
the FIREPLACE

A specialized service
for decorators, architects,
and their clients.

VISIT OUR NEW
PERIOD MANTEL DISPLAY

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Shifting with the needs of war

First it was heavy construction. Then the lumber demand shifted to shipping . . . boats, boxes, crates, and help to farmers . . . more inch boards and more dimension.

Some day soon it will *shift back* again to your own post-victory needs. When that time comes all our facilities and men will go to work full time for you.

San Pedro Lumber Co.

60 Years of Service to the West Coast

General Offices, Los Angeles Yard and Store

1518 Central Ave.

Los Angeles 21

Richmond 1141

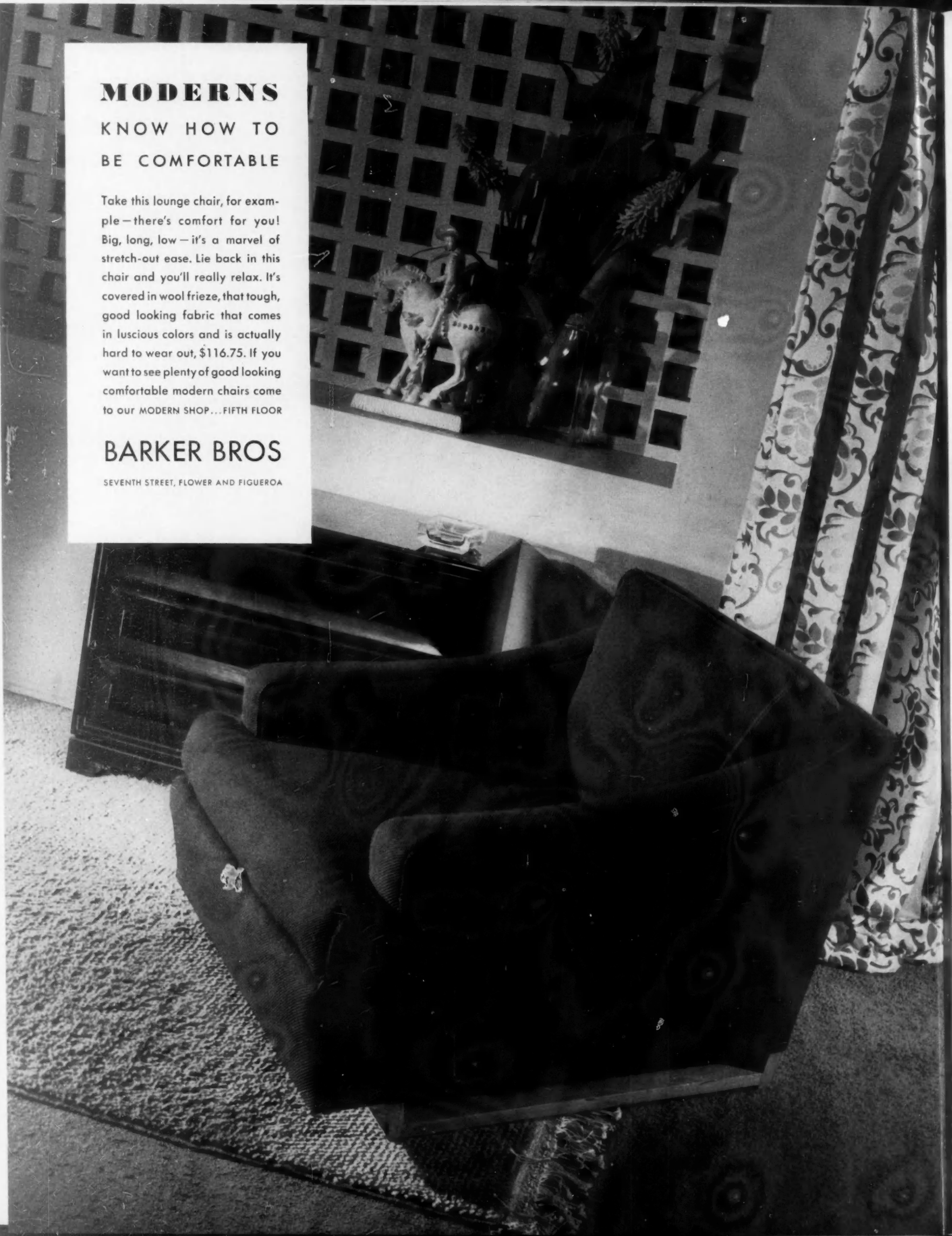
MODERNS

KNOW HOW TO BE COMFORTABLE

Take this lounge chair, for example—there's comfort for you! Big, long, low—it's a marvel of stretch-out ease. Lie back in this chair and you'll really relax. It's covered in wool frieze, that tough, good looking fabric that comes in luscious colors and is actually hard to wear out, \$116.75. If you want to see plenty of good looking comfortable modern chairs come to our MODERN SHOP...FIFTH FLOOR

BARKER BROS

SEVENTH STREET, FLOWER AND FIGUEROA



notes

IN PASSING

NINETEEN FORTY-FOUR IS ROARING ROUND THE BEND and all the boys are busily sharpening up their little wits in order to carve out for themselves a small hunk of the future. Because our political climate is always turbulent and more than often unpredictable, what the little ward healers do from here on in can, incredibly enough, affect the whole course of war and of peace.

We are now confronted with a situation much like that which existed toward the end of the last war. Too many of the same old boys are preparing to administer the same old brand of political castoria that has been spoon-fed to Americans since the days of the torchlight parades and the wigwam picnics. It is also obvious that the objectives of many of the gentlemen of the so-called "solid South," and the objectives of republican "bitter-enders," are almost one and the same. At this point it would be an excellent idea if these too friendly enemies would all crawl into the same bed where they belong and have done with it.

We have no quarrel with honest men on both sides of any question if they will only take their positions and stand up so that we can hit them over the head with the ballot box. It is the sleazy little middle-of-the-roaders, the careerists whose heads bob affirmatively with every breath, the frightened, stinking little block-wardens of American politics all in a sweat chasing the right bandwagon who represent one of our greatest present dangers. The Farleys on both sides of the political fence are pressing their moist palms against the throats of the voters, trying to get what they call the "pulse beat of the American people," all the while flashing their wheezy smiles into the faces of housewives and business men and plumbers and babies. At this very moment they are nervously taking their Gallup polls in hotel lobbies and train lavatories and over the traditional chicken and wet peas of political luncheons.

The deliberate fogs which recently swept off Mackinac Island and the trumpeting which has come from the boys with the black string ties definitely point the direction of the politicians' wind.

It is important that we be warned in time that these are the men who will make every attempt to maneuver themselves into a position through which to create the foundations of peace. Obviously, these are men with neither the sense, the honesty, the creative imagination nor the essential decency to have anything to do with the realization of an international understanding upon which we as a people can hope to have any future worth having.

Peace must be made by those who understand the conditions that create war. A good peace can only be made by men who refuse to be influenced by any of the political or economic or social hypocrisies of the past. Peace must and will be won through the cooperative efforts of all those who are honestly united for the purpose of defeating *all* or *any* of the enemies of mankind *wherever they are to be found*. In the end we will undoubtedly realize that there is no easy way back, that there is only an honest way forward and that we no longer can permit or tolerate or live with the kind of politics that exists upon a connivance and intrigue that has nothing to do with order or reality or honest good sense.

Fortunately, people as human beings are on the move. Everything indicates it, and the facts of these bitter days prove it. We doubt very much that people all over the world are going to be fooled any longer by the little red herrings of the petty politicians. Surely it must now be apparent to everyone that we alone are not going to dictate the conditions of the settlement of this war. We must be ready to admit and to accept a part of a world responsibility for peace, as we must now admit our responsibility for what happened during the armistice that existed between wars.

We should be reminded by the guilty knowledge of our criminal and selfish bickering at the end of the last war, that international cooperation on the widest, most comprehensive and cooperative scale is the only basis upon which we can build any hope to avoid a recurrence of this present madness. Anything short of that is nothing but sitting on the lid of a boiling cauldron, and for every conceivable reason under the sun, including even the meanest and most selfish of reasons, it must be obvious to the most opportunist of the little politicians that it is a mighty bad spot for anybody's backside.

LINE AND
COLOR DEFINE
VOLUME
THAT VOLUME
CAN BE TANGIBLE
OR NOT BUT THE
SPACE BETWEEN
TWO TANGIBLE
VOLUMES IS
NEVERTHELESS
A VOLUME

rony lannes

it is impossible to talk about painting without bringing up the whole weary subject of aesthetics philosophy and metaphysics.

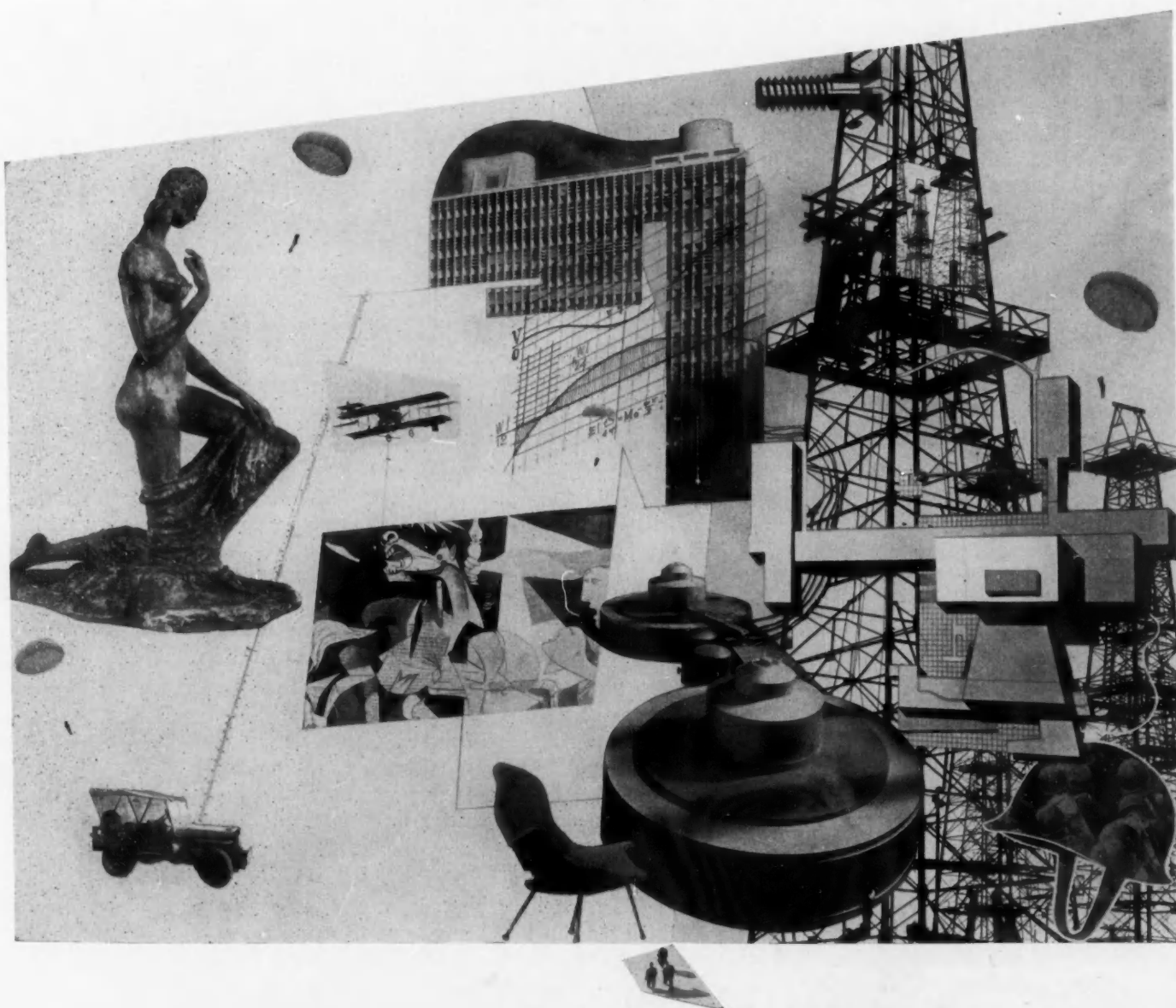
the fact is that without any talk we are influenced by the world in which we live and by the synthesis of the experiences of the world by all creators • the engineer mathematician sculptor physicist chemist architect doctor musician writer dancer teacher baker actor editor the man on the job the woman in the home home and painters

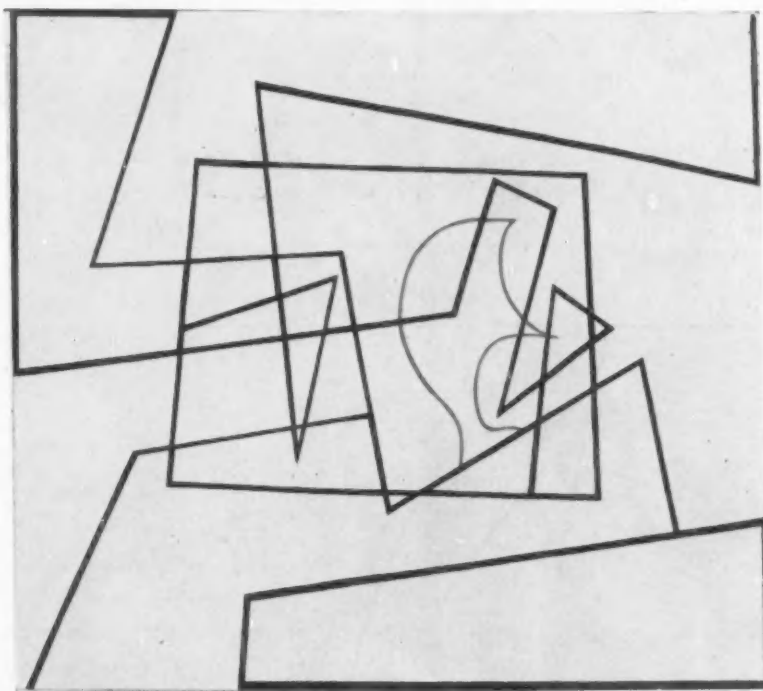
for the past many years the western world has been working back through the maze of surface decoration and meaningless gloss to the fundamentals of form • sometimes this has been an economic necessity as in the present war years other times it comes from an aesthetic demand • where the people through the sensibilities of the creators find it necessary to rediscover values and to cast aside the non-essentials • hindrances of the past

why is it that today we are more concerned with the materials and design of a chair than with its covering or ornament? why are we more concerned with the quality of the music than with the personal idiosyncrasies of the conductor? why are the uniforms the word itself becomes strange so varied and differ so radically from those of former wars? why are our houses being designed from the inside out rather than fitting the living to a predetermined style on the outside? why indeed do we not only accept but also admire and feel intensely proud of the jeep? a superb example of a healthy direction of thinking and feeling

in spite of prejudice and confusion we are becoming aware slowly of true and good and vital and therefore beautiful form.

my interest in painting is the rediscovery of form through movement and balance and depth and light • using this medium to recreate in a satisfying order my experiences of this world with a desire to increase our pleasure expand our perceptions enrich our lives





space and the relationships of space become
so engulfing • so important that objects in
themselves lose value • two left-hand gloves



COLOR

in architecture

BY HILAIRE HILER

● The use of color in architecture is steadily gaining ground. The tradition of its use was broken about the time of the Renaissance. Fragments of antique sculpture and Greek and Roman architecture from which the color had been eradicated by time and the elements or mineral action encountered underground convinced the finders erroneously that little color had been used in the ancient world.

The tradition thus established has persisted so powerfully that until the present it has been challenged by very few. The trend toward color, or back to color, is, however, steadily and increasingly noticeable. In the Chicago World's Fair of 1893 there was a neo-classic absence of color. In the Century of Progress Exposition in the same city in 1933-34 there was much use of poorly coordinated color. In the expositions in San Francisco and New York in 1939-40 there was a somewhat more careful use of brilliant masses of color. These great fairs are supposed to show trends.

The use of color architecturally will increase. The public is being made color-conscious by the advertising of firms who sell color, or who wish to prove that the sale of merchandise can be increased by the use of color.

In recent years there has been a revolution in color measurement, systematization, and control. Modern chemistry, the photo-cell, colorimeters and modern mathematics have made color as easy to measure as a piece of cloth, but the basic and most important factor in this revolution has been the study of color through *applied psychology* rather than physics.

Color is considered by psychology as a sensation. The new students of color are only secondarily and incidentally interested in wave lengths, spectrometer readings and the results of additive mixture as shown by the Wollaston prism or Maxwell disk. They are interested in how color affects human beings. This is the field which is important to the architect—so important that he can ill afford to ignore it for very long. The psychological approach and method has resulted in the emergence of a new profession, that of color engineer or color consultant.

Color experts are called in to settle some odd problems. They've been highly successful in most cases which may be best explained by giving examples of some of the types of work done and the results accomplished.

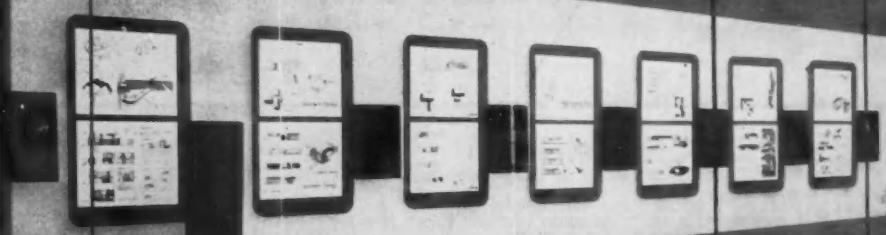
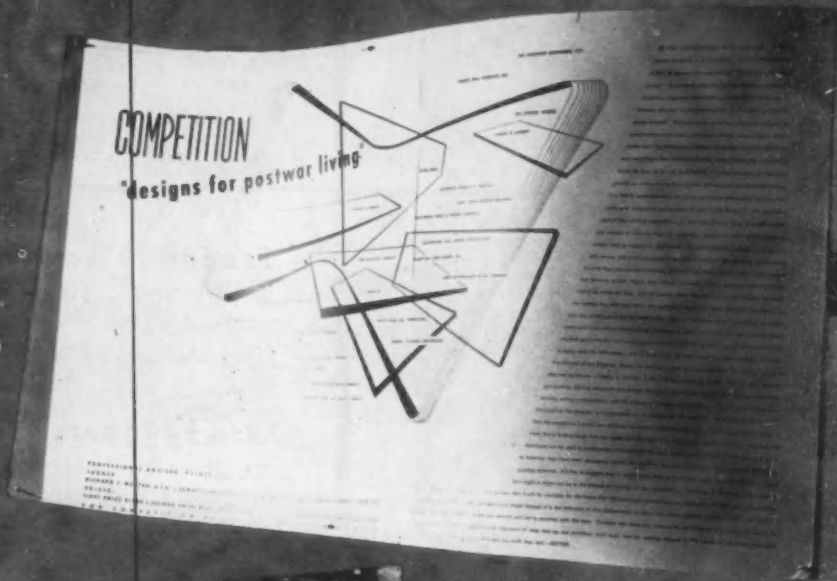
- Blackfriars' Bridge in London was long noted for the number of people who jumped from it. Its color was changed from black to a bright green. The suicide rate dropped by one-third.
- Yellow, an emetic color, is never used on transport planes. Blue and blue-green are used to make the confined quarters seem more spacious.
- Red handles sell ten percent more cheap tooth brushes; amber more medium priced ones.
- Business in a cafeteria was markedly improved by changing the color of the walls from cool to warm.
- More meat was sold in a great butcher establishment by providing a background of a color complementary to it after the installation of a different type of lighting had injured sales. The new color of the walls made the meat look fresh and appetizing again.
- Many operating rooms are now painted blue-green. Results have been excellent.
- Magneta light used at parties is supposed to equal the effect of a couple of good cocktails.
- The Lumiere photo firm of France had to find a substitute for the ruby glass formerly used in rooms where certain specialized tasks were performed as the red light made employees subjected to its rays too irritable.
- When Professor Picard first rose into the stratosphere he had the gondola of his balloon painted black for warmth. The temperature outside was seventy-five degrees below zero; inside the thermometer stood at one hundred and five. On his next ascent he had a white gondola. It was found to be fifty degrees cooler.

Some decorators consider white an ideally "neutral" color which will "go with anything." If you've read *Moby Dick* you may recall that Melville makes of (continued on page 46)

Photographs by Julius Shulman of the exhibition, Designs for Postwar Living, at the Los Angeles County Museum

5

entries receiving honorable mention



FRED AND LOIS LANGHORST

GEORGE STORZ

SUSANNE AND ARNOLD WASSON-TUCK

ROYAL A. McCLURE

B. H. BRADLEY

"designs for post war living" competition



Susanne Wasson-Tucker is a graduate of the Vienna Technische Hochschule in Architecture, afterward working in housing in Berlin and Stockholm. She is a partner in the firm, Artek-in-Boston.

Arnold Wasson-Tucker is a Canadian architect and has practiced in London and Stockholm. He worked for Alvar Aalto for some time in preparing reconstruction studies for Finland. Last year he received the Edward Langley Fellowship. He is now in the Canadian military service.



George A. Storz studied architecture under Miës Van Der Rohe and city planning with Ludwig Hilbersiemer at the Illinois Institute of Technology, Chicago, receiving a bachelor of science degree there in 1942. He was awarded a medal for design and recently was co-winner for second prize with George W. Larson in the Kawneer Store Front Competition sponsored by *Pencil Points*.



Frederick Langhorst received his bachelor of architecture degree at Cornell University. After three years with Frank Lloyd Wright, he worked in the offices of Burnham Hoyt, Gordon Kaufman, and William Wilson Wurster. He was awarded honorable mention in the Productive Home Competition. Now in private practice, he is at work on government housing projects.

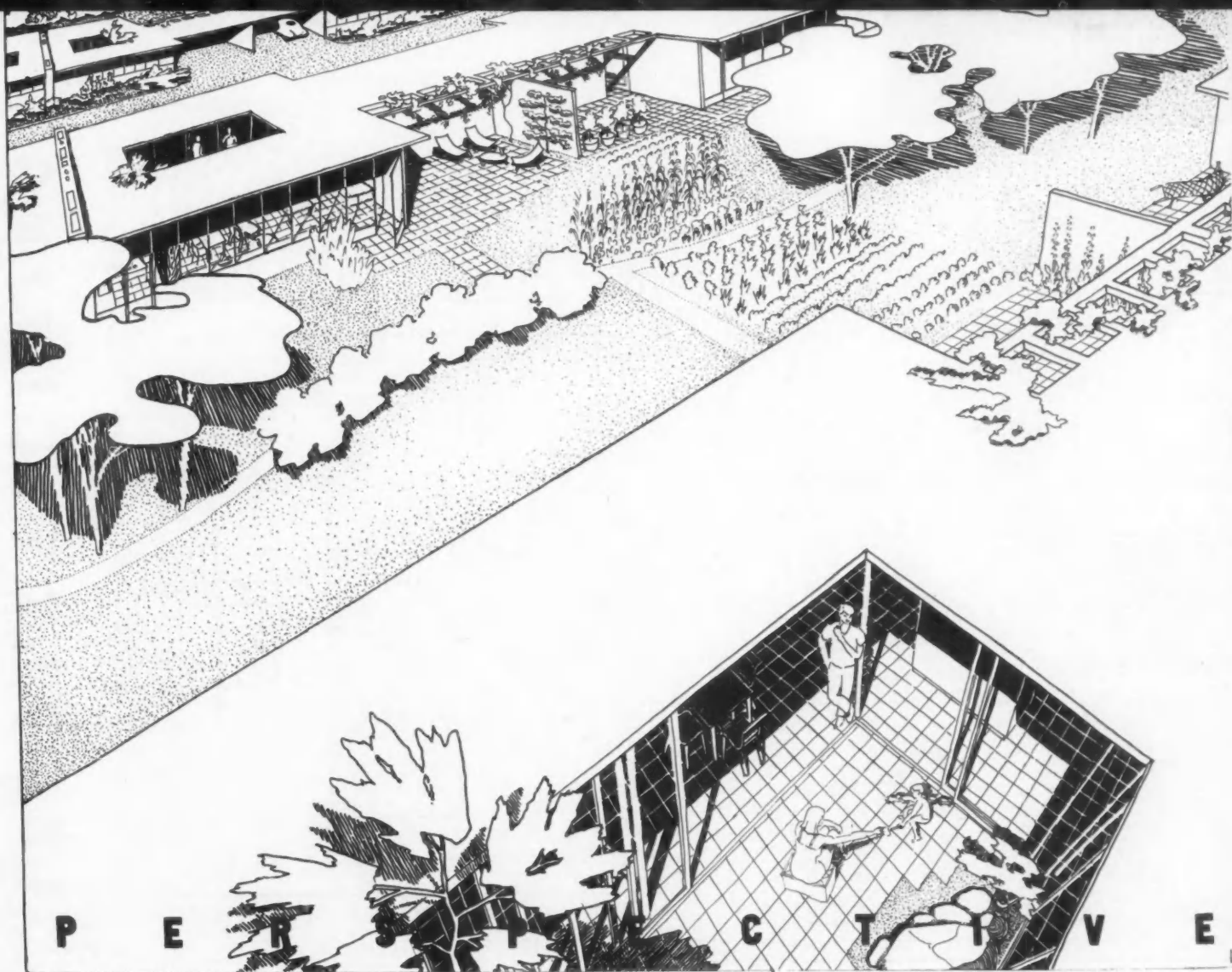
Lois Langhorst holds a bachelor of architecture and bachelor of science degree from the University of Oklahoma, and a master's degree from the Massachusetts Institute of Technology. She received an award in the American Gas Association Competition and won both first prize and honorable mention for entries in the Productive Home Competition. She has worked in the offices of Mauren, Russell, Crowell, Mullgardt, LaBaume and Klein, and Hugo K. Graf, and is now working in association with Mr. Langhorst.



B. H. Bradley received a B. S. in architecture from the University of Illinois in 1938. After working in Beaumont, Texas, he won the Francis J. Plym Traveling Fellowship and spent six months in Mexico, on the East Coast, and Canada. The following year he taught architecture at the University of Illinois, obtaining a master's degree and an Illinois state license. He worked for a year as assistant chief engineer and architect for the Masonite Corporation. He expects to do designing and drafting for the new university buildings, Champaign, Illinois, and will be connected with the University of Illinois physical plant. He was in the finals of the Prix de Rome while still in school, won second prize in the Illuminating Engineering Competition, and first prize last fall in the Marshall Field interior decorating competition.



Royal A. McClure is a graduate of the School of Architecture, University of Washington, 1942. He is a student member of the American Institute of Architects and has been associated with J. Lister Holmes, A. I. A., chairman of postwar planning for Seattle. At present he is in the Army Air Corps.



■ One of the urgencies of peace-time housing will be the reclamation of our decayed urban areas. Two major concepts of the two greatest pioneers of modern architecture are directly opposed. Le Corbusier proposed the skyscraper, bringing the country to the city; Frank Lloyd Wright, decentralization, bringing the city to the country. In the case of the skyscraper, concentration near work buys extra leisure, but present home budgets could buy only about half the desirable area for living. In the case of decentralization, transit time to and from work might become excessive unless the helicopter comes into common use.

An in-between which might become a reality seems to be group housing with community land use of playgrounds, gardens, commercial areas, with some amount of individual outdoor facilities where the family may enjoy outdoor living, dining, sunning, in privacy.

Cooperatively built and owned, multi-dwellings enable a larger land control and development than small individual buildings, especially in regions considered "blighted," where the individual house would not be financed by any agency, whereas a group enterprise can create its own neighborhood.

Prefabrication implies to most a factory-built, assembly-line production, and designed on a given number of models, to be displaced seasonally by the latest chromium-plated edition.

Some of the disadvantages of this method are apparent. It means that only the large industrialist can produce a complete article, thereby placing the entire building field in the control of a few people. It means that, granted the enterprise is successful, the likelihood of deviation from the original model will be a slow process and changes might be based on merely new whimsical, fad-like selling features, rather than on genuine improvement of quality, durability, or amenities of living. The

original model may be little more than a collapsible "Cape Cod Cottage"—with electric tooth brushes and telephone garages to make them sales-irresistible to the indiscriminating general public.

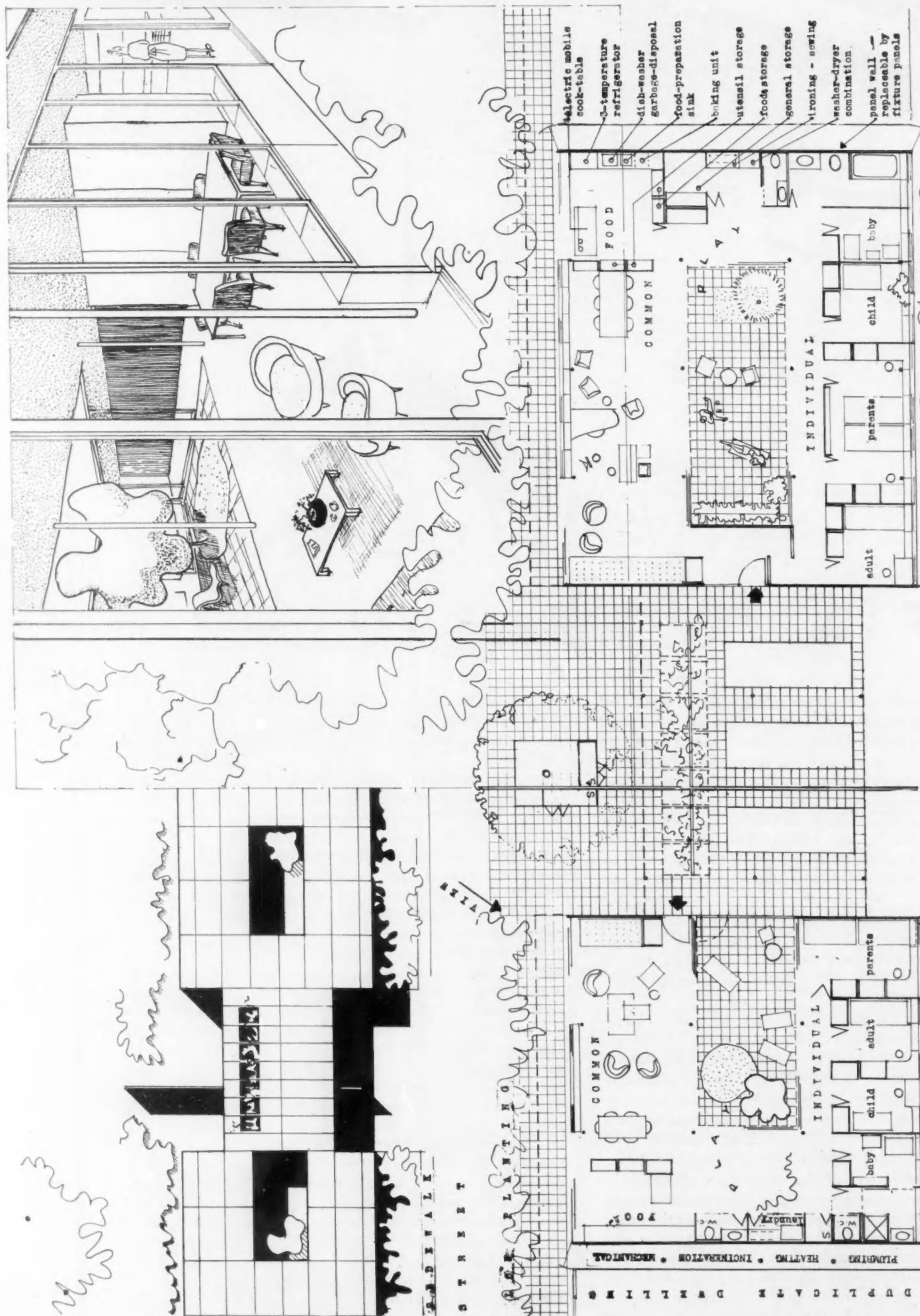
The argument of this author is that now before facilities of production are re-established, by arriving at construction standards in which all manufacturers can participate and compete, the desirable economy of factory fabrication plus a greater freedom and variation of design can be attained. If the house is considered as many parts that fit together with ease and in an infinite number of arrangements, then prefabrication becomes more palatable to the public, the manufacturer (who might not be included in the other method), and to the architect, who wishes to continue to build houses.

The complete factory-built house would most likely conform to a given range of materials, say a steel house, a plywood house, and it would most likely be a one-unit house, whereas the greatest benefits of land usage are derived from multi-dwellings, simultaneously planned and constructed developments designed as such. Any structural system should be applicable to this type as well as the individually planned and built house.

The author, therefore, proposes a system of independent roof, free-wall construction, based on a 12-foot span constant, and an 8-foot ceiling height constant, into which dimension units of two, three, four, six, and twelve feet fit and allow flexibility of design. It is proposed that manufacturers compete in the fabrication of any and all of the parts, in any material or design they choose to promote, as long as they conform to the standard dimensions necessary to make them interchangeable with, and fitting to, other parts. This applies not only to the roof, wall, floor, but to the mechanical equipment also.

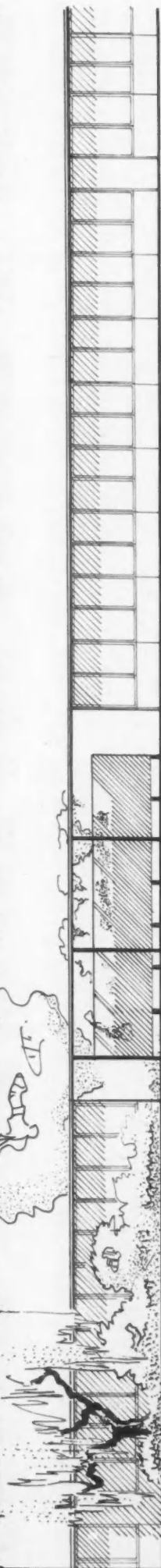
The application of this system which is herein presented is conceived as a cooperatively owned (continued on page 38)

Fred and Le
Langhorst
SAN FRANCISCO
CALIFORNIA



OUTDOOR PRIVACY IN CITY LIVING

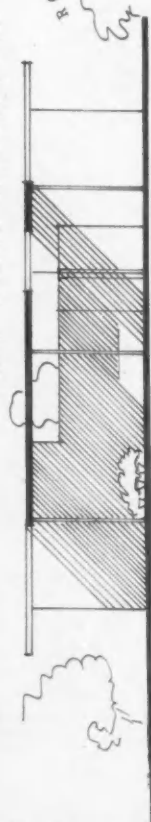
RELATED STANDARDS FOR MAKERS OF PARTS



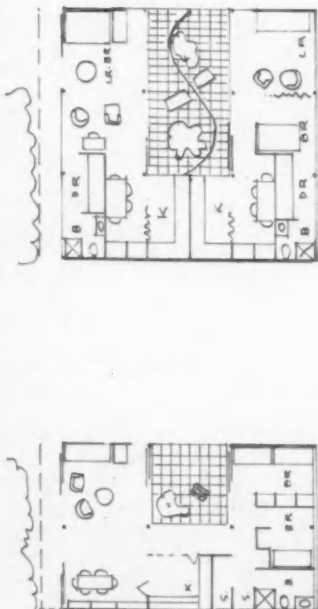
STREET SIDE



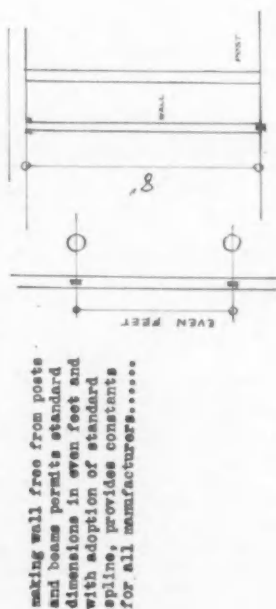
THRU COURT LENGTHWISE



THRU CARPORT



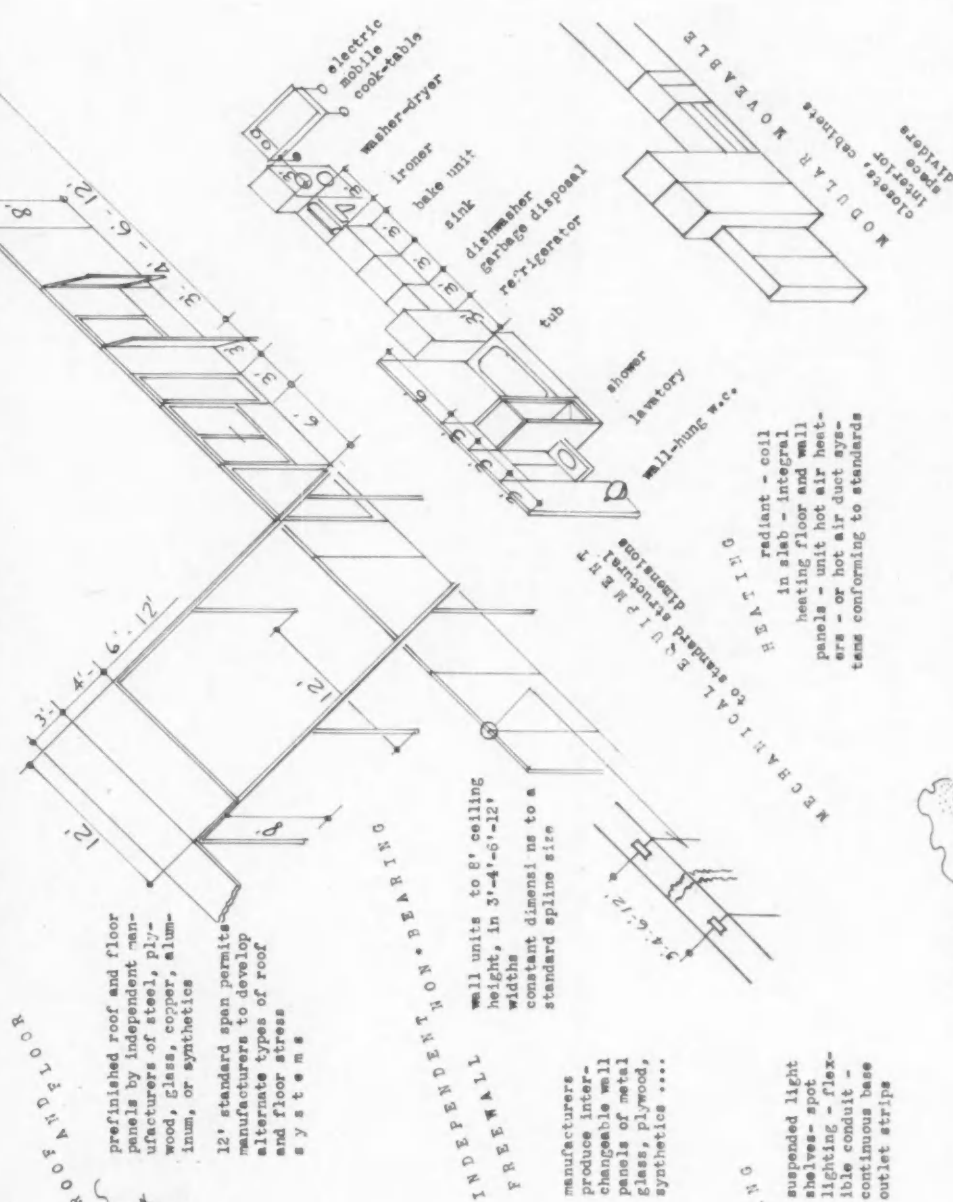
SMALLER UNIT THRU APARTMENT UNIT



making wall free from posts and beams permits standard dimensions in even feet and with adoption of standard spline, provides constants for all manufacturers.....

NOT ANOTHER NEW SYSTEM FOR ONE SPECIALIZED HOUSE

INSTEAD a simplified construction principle for uniform standard dimensions, applicable to all dwellings and which would enable all manufacturers to build parts, of their own materials and design, which will fit with those of other manufacturers.. result .. speed of assembly and economy.....



prefinished roof and floor panels by independent manufacturers of steel, plywood, glass, copper, aluminum, or synthetics

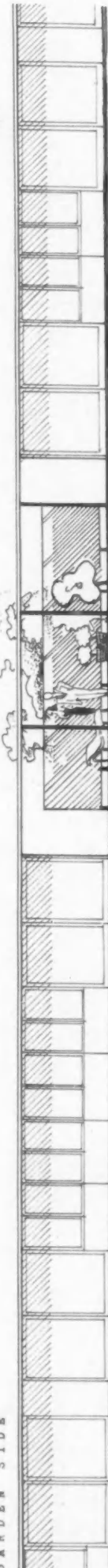
12' standard span permits manufacturers to develop alternate types of roof and floor stress systems

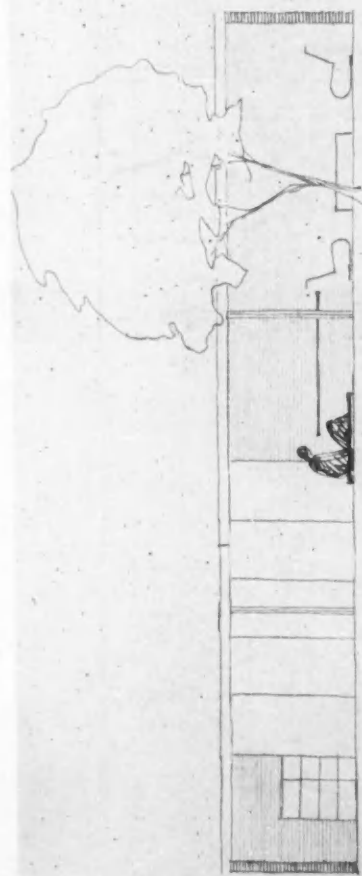
INDEPENDENT NON-BEARING wall units to 8' ceiling height, in 3'-4'-6'-12' widths constant dimensions to a standard spline size

manufacturers produce interchangeable wall panels of metal, glass, plywood, synthetics

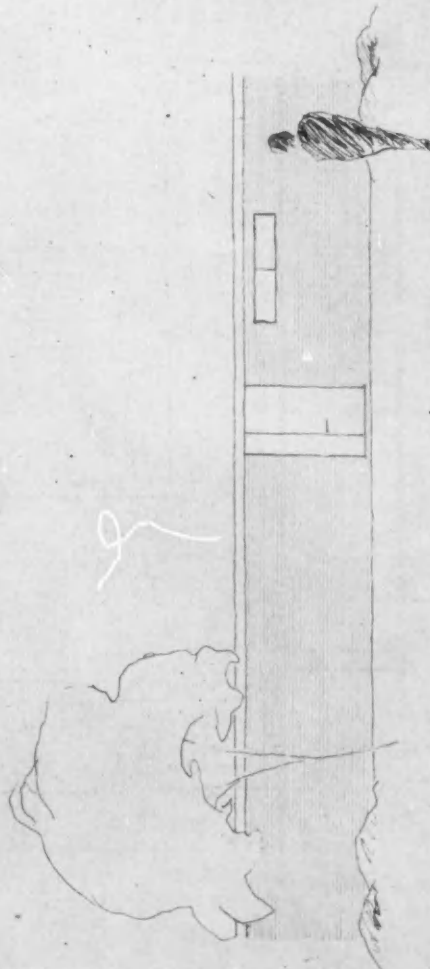
LIGHTING suspended light shelves - spot lighting - flexible conduit - continuous base outlet strips

GARDEN SIDE

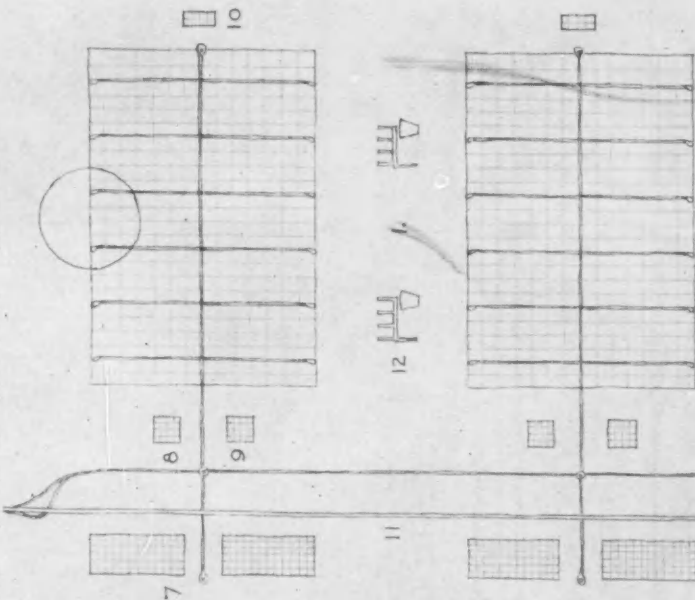
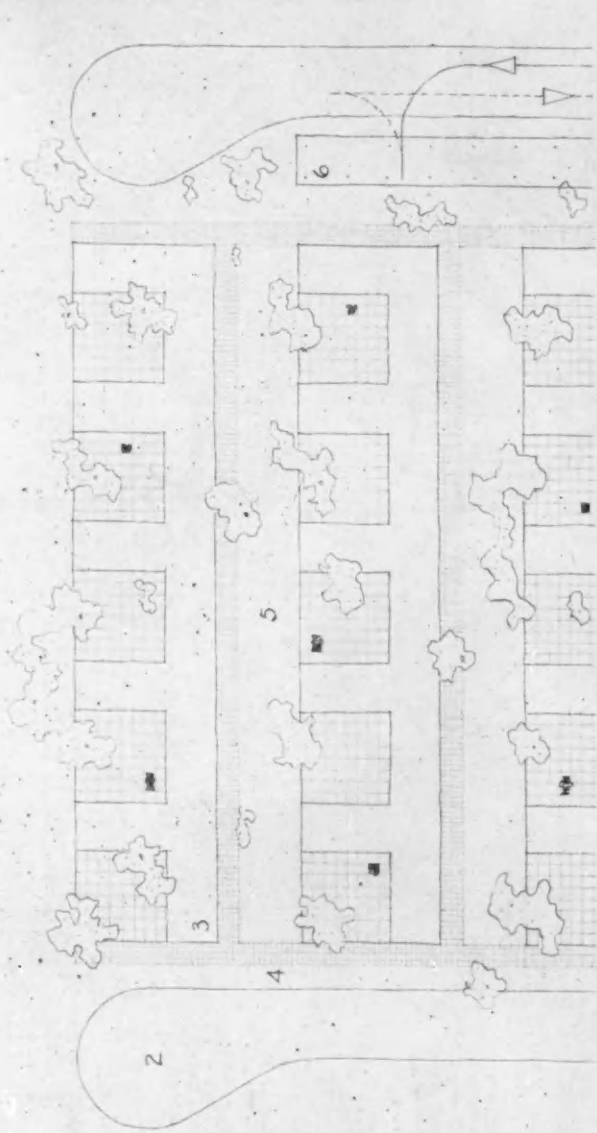




COURT ELEVATIONS



EXTERIOR ELEVATIONS

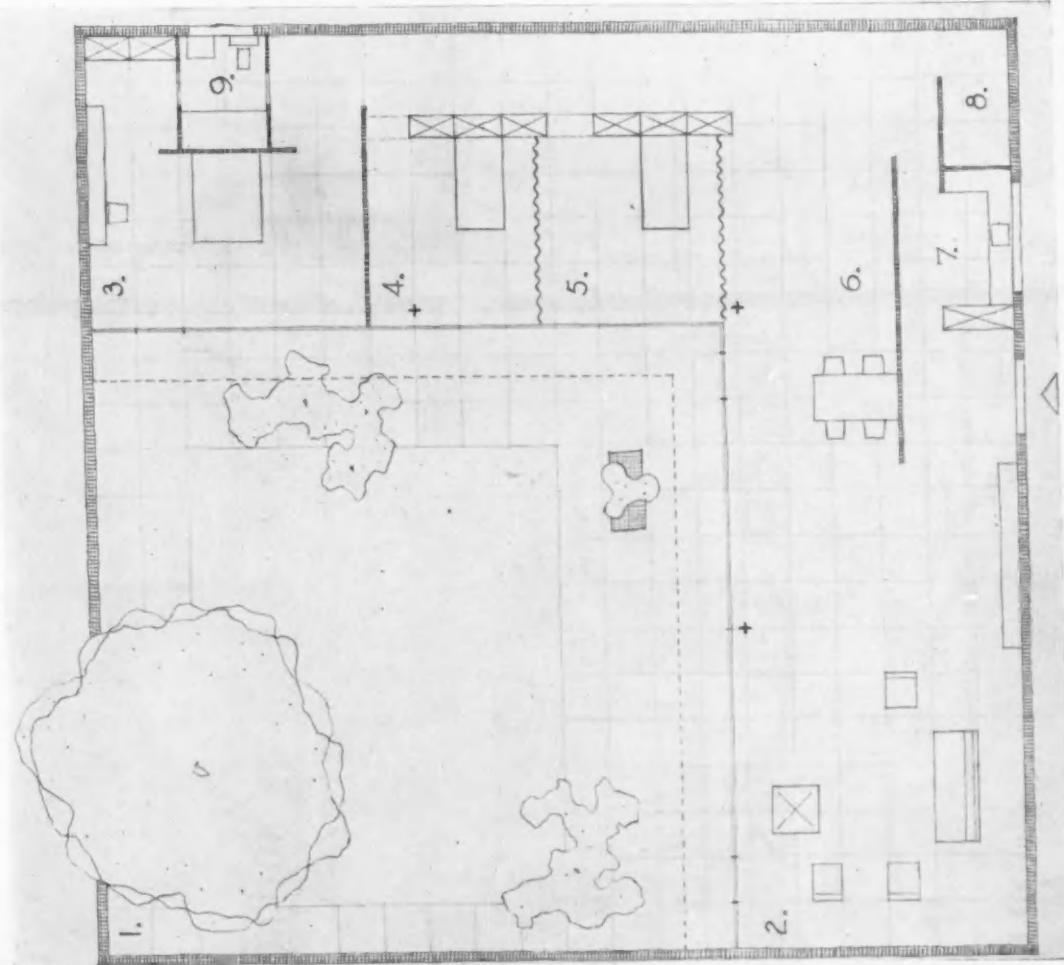


1. PARK & PLAYFIELD
2. SERVICE, DRIVES
3. RESIDENCES
4. FOOTPATHS
5. ENTRANCE COURTS
6. PARKING & GARAGES
7. INDUSTRY
8. BUSINESS OFFICES
9. SHOPPING CENTER
10. CENTRAL HEATING
11. SUPERHIGHWAY
12. SCHOOLS & COMMUNITY CENTER

COMMUNITY PLAN

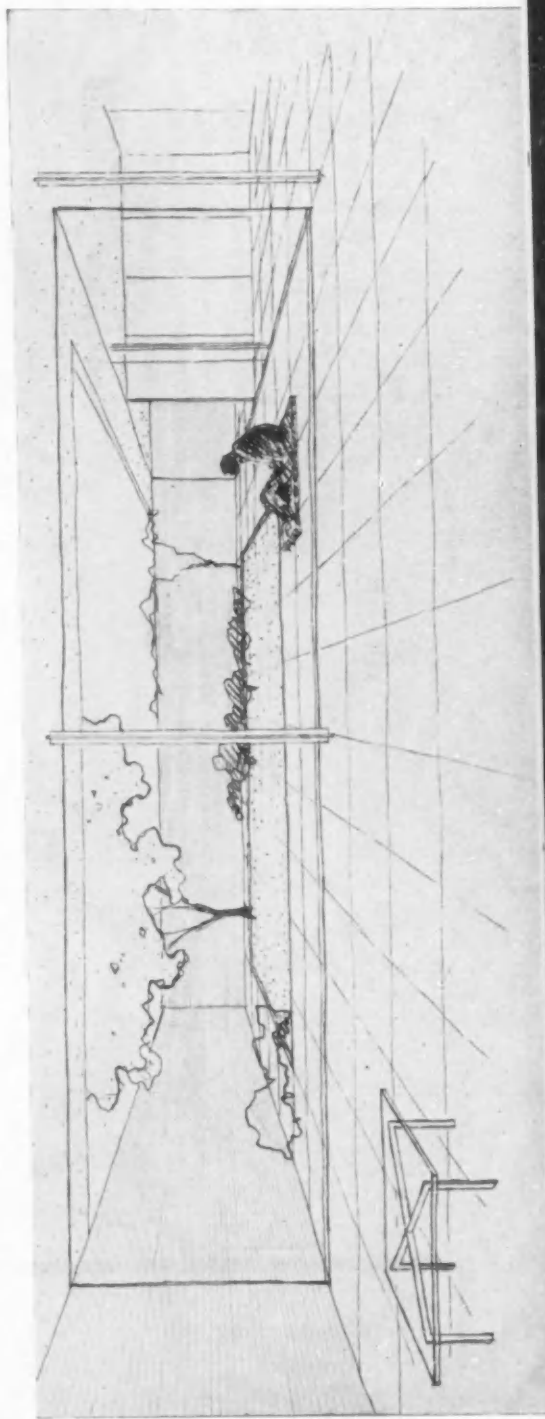
■ This home is planned as a part of a community. All the homes in this community are planned in groups of courts. The walls of the courts are brick or stone. The roof is supported by these walls and three steel columns. All other walls and cases are non-bearing, prefabricated units which could easily be changed to different layouts to suit the needs of the clients. The curtain walls of the children's bedrooms can be drawn back, and the beds folded into the wall cabinets. This would make possible a larger living area for parties or play. The garden space is private and would be very inviting for outdoor living. Since it is separated from the house only by a glass wall, it would become part of the house itself, and one would have the feeling of living in a large space and not confined by heavy walls. The garden could thus be appreciated to its fullest extent, and its beauty would change with the seasons. The house is planned for a moderate temperate region. The overhang would shade the house in summer and would admit a maximum amount of sunlight during the winter. The glass skin could possibly be made of plastic glass which would admit the healthful ultraviolet rays of the sun. Bedrooms face southeast, and living space southwest. By planning the elements of the community in the right relationship to each other, many advantages can be realized:

1. The children could walk to schools without crossing a single street.
2. There is a central heating plant which eliminates the basement.
3. The number of through streets and therefore the number of accidents is reduced.
4. Parking facilities are along these service drives which eliminates drives to each home.
5. It would be possible for every man to walk to his work.
6. Fifty per cent of the community could be parks with the community center and schools placed in them.



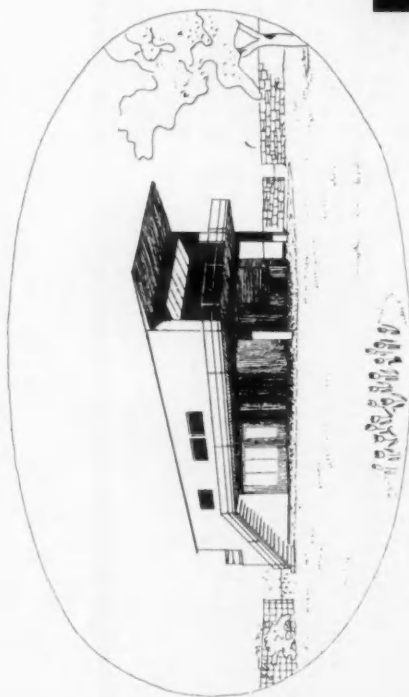
PLAN & PLOT

1. OUT. LIVING
2. LIVING
3. MASTER BR.
4. CHILD
5. CHILD
6. DINING
7. KITCHEN
8. STORAGE
9. BATH



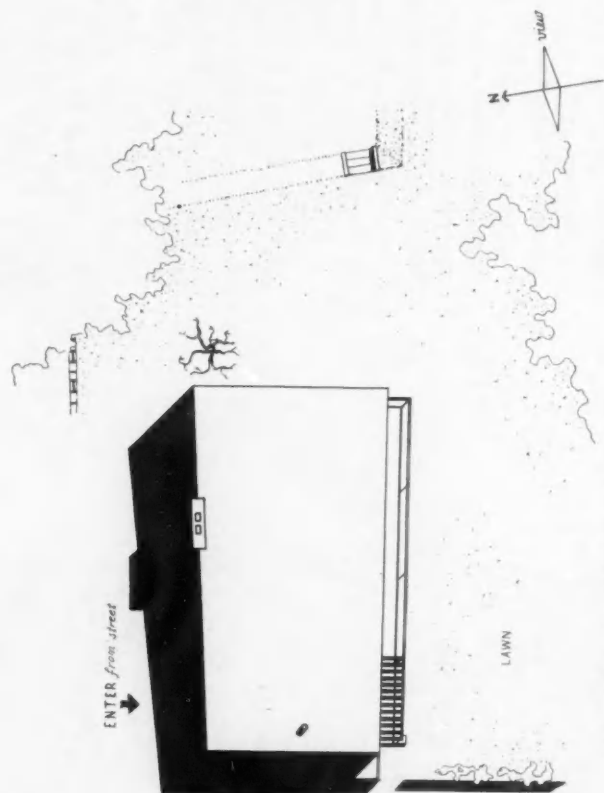
PLANNING

This design of a worker's house is predicated upon the assumption of almost ideal modern living in a well-planned semi-urban community. Certain facilities such as garage are not shown, as a central garage for the community is assumed, as well as laundry service, food deliveries, garbage removal, etc. Entrance to the house itself is from the north, and this door opens to a hall which gives access to the two main living areas—one, the fresh air room, open on two sides, the second or upper living area enclosed. The upper living room area is indicated at maximum size, but this may be reduced as much as 50 per cent if so desired in the interest of economy. The other functions of the house are minimal, and concentrated in a two-story block. The lower floor consists of bedroom for guest or relative; utility room with washer and sink; storage area, gas-fired hot-air

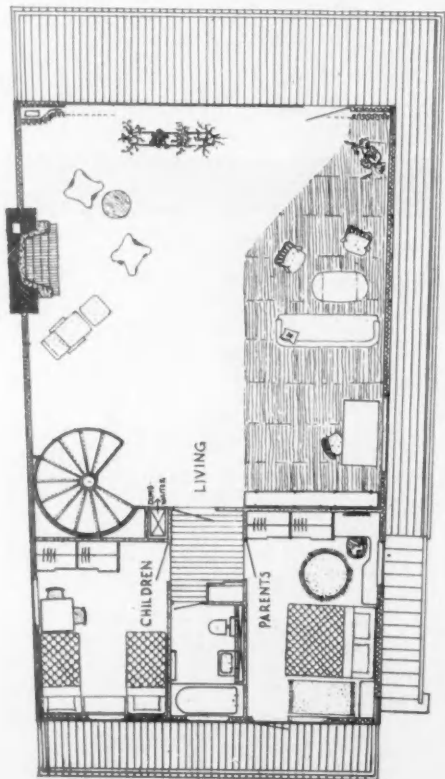


Susanne and Arnold Wasson-Tucker
BOSTON, MASSACHUSETTS

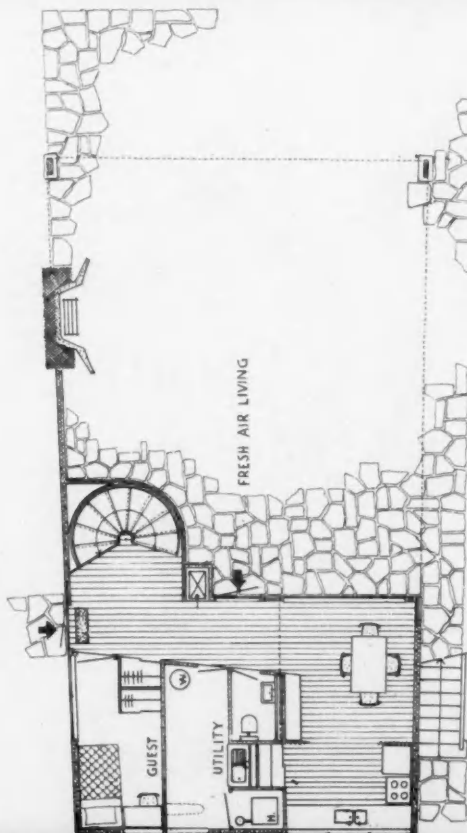
heater and water heater; toilet, kitchen and indoor dining area. The latter can be separated from the rest of the house by a sliding door, and again subdivided by curtain. Cross-ventilation is provided, and access to fresh-air living is easy. A dumb waiter and circular stair connect lower and upper floor, which has children's and adult's bedrooms, and adult's room opens to west balcony. The east wall of the living room is designed to open almost completely to give unobstructed view, while it is protected by the roof projection. South light has been restricted from the upper living area. The balcony extends the room farther to the east, and leads by side balcony and stairs to the lawn and play area. A wall separates this landscaped part of the site from the vegetable garden. The enclosed (continued on page 38)



PLOT PLAN 1/8" = 1'-0"



UPPER FLOOR

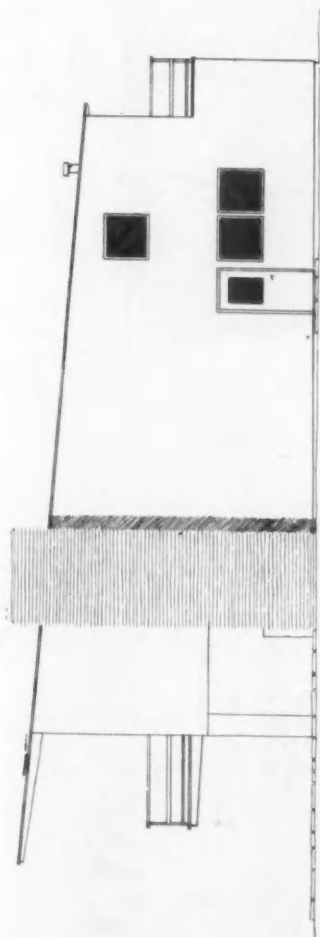


LOWER FLOOR 1/8" = 1'-0"

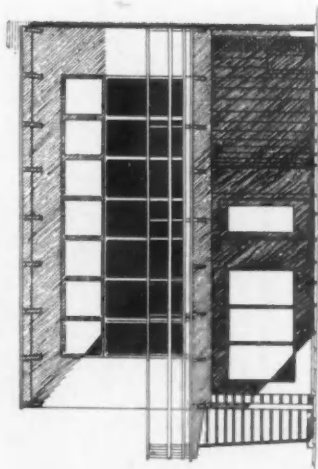
of the site from the vegetable garden.
The enclosed (continued on page 38)

PLAN 1/8" = 1'-0"

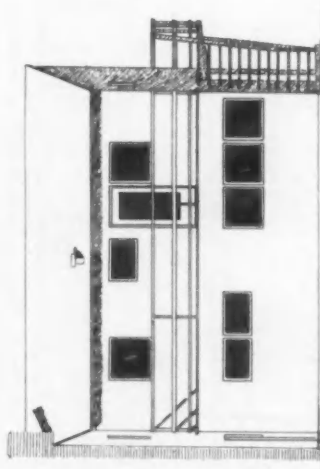
PLAN 1/8" = 1'-0"



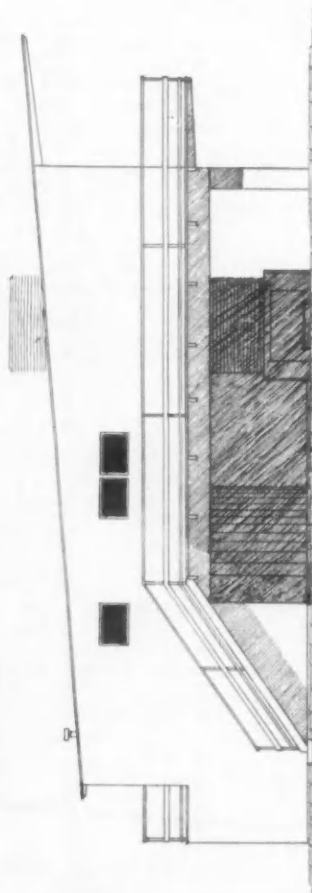
NORTH



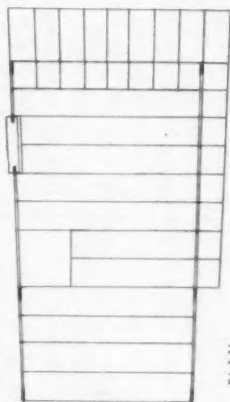
EAST



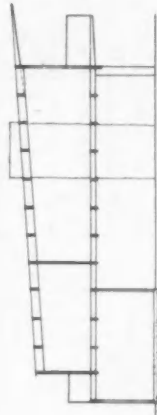
WEST



SOUTH

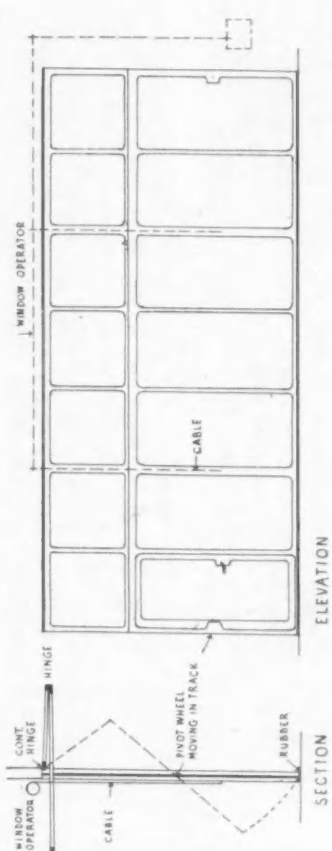


PLAN



SECTION

FRAMING 1/8" = 1'-0"



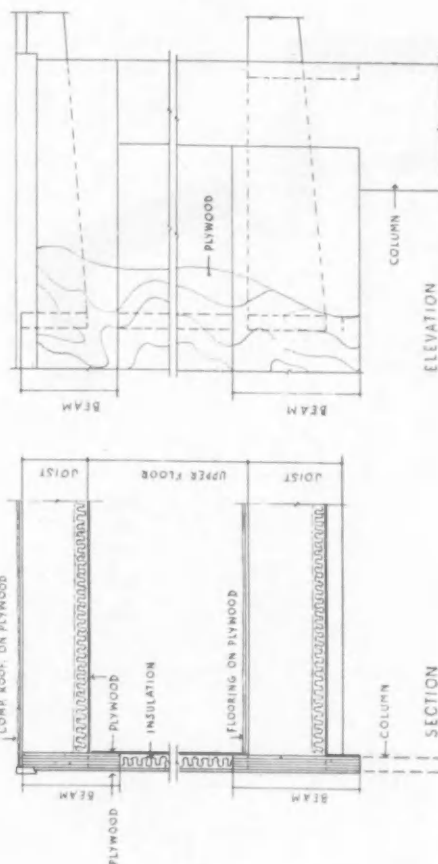
ELEVATION

SECTION



PLAN

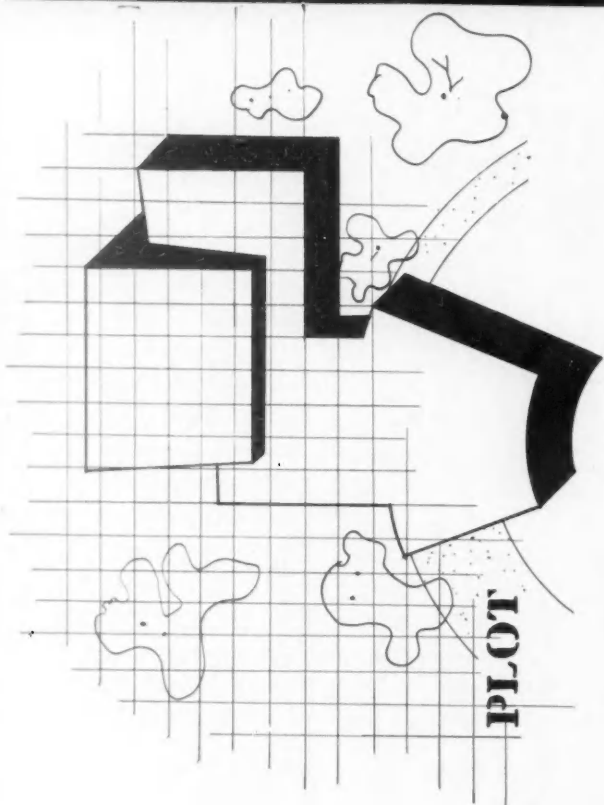
MECH. OPERATED LIGHT METAL WINDOW 1/4" = 1'-0"



ELEVATION

SECTION

CONSTRUCTION DETAIL 3/8" = 1'-0"



■ I am John, the average worker. May I present my post-war scheme of living?

Let us approach the dwelling through the two-way carport which affords simple ingress and egress. From this location we may choose either direct routes—to the service or to the main entry.

From the entry a quick survey will show the room locations in respect to the plot and orientation. The high living room faces south, offering desired exposure and a view.

Sloping glass walls are used to retract the undesired penetrating solar rays, while the splayed wall allows the maximum area in the living portion of the room. An easily accessible screening drape permits privacy either in the dining or living areas.

From our lounge chair let us migrate to the service portion of the house. The kitchen has direct circulation to the entry, dining room, and dry-yard. In the daytime the guest terrace is used as a play yard, easily controlled by mother from the kitchen or utility area. The guest room serves many purposes: for our mother, as a study, sewing room, and a play room for little John.

From the entry focal we may completely by-pass the living and service areas and the bedrooms, each with their individual and combined play and lounge terraces. The lavatory and bath amply supply the demands of the guest room, the living and bedrooms.

Construction is based on the simple three-foot module; framing of hollow steel tubes, welded and interlaced together. The roof framing houses the panel heat tubes. We demanded a change in scale of our house in order to allow a more pleasant area-relationship and to extend a feeling of freshness and openness. Real estate valuation determined the scope of our site. The economist's way of doing things said we could purchase one-half an acre. Yes, a typical site.

The philosophy of our house is the philosophy of our living—the opportunity to flee the chaotic years spent with the mass in the group housing theme—back with our two feet on the ground and to feel our needs.

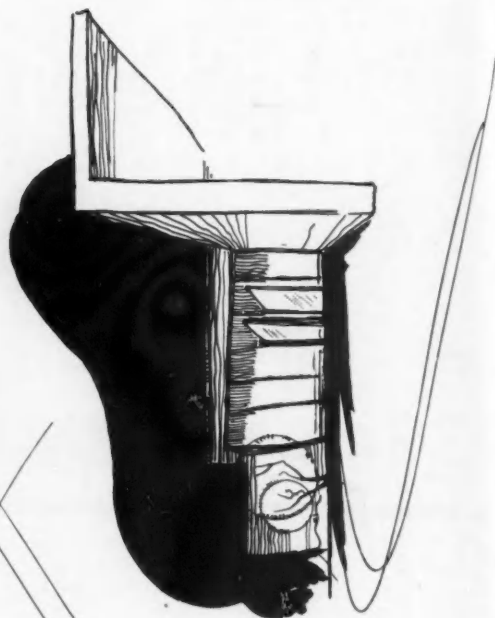
We think our house is simple, direct, and the character it portrays represents the environment in which we feel at ease. We like our house! Do you?

LIVING TERRACE
PLAY TERRACE
HEATING TERRACE
PARENT'S ROOM
BATH
CHILD'S ROOM
LOUNGE TERRACE
CHILD'S PLAY YARD

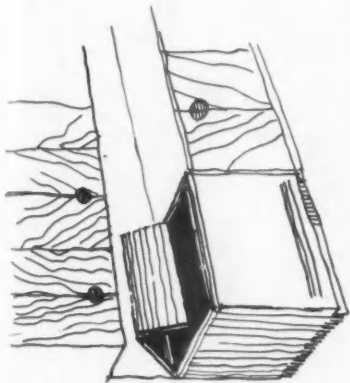
ENTRY
PLANTING
SHOP OR STORAGE
CARPORT
GRAVEL
PLANTING

DRYING YD.
PLANTING
WOOD STOR.
DINING
LIVING
GLASS SCREEN
DESK
BAR
RANGE
DRYER
TOILET R.M.
COUNTER
SINK
BENDIX
GUEST

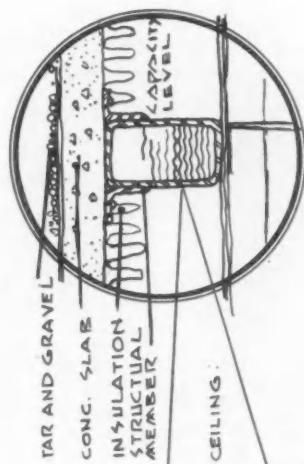
PLAN



represents the environment in which we feel at ease. We like our house! Do you?



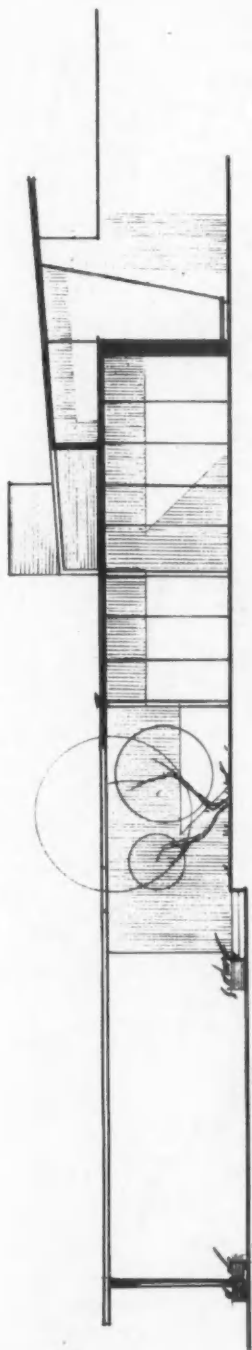
KITCHEN CABINETS
SHOWING COUNTER-TOP
REFRIGERATOR . . .



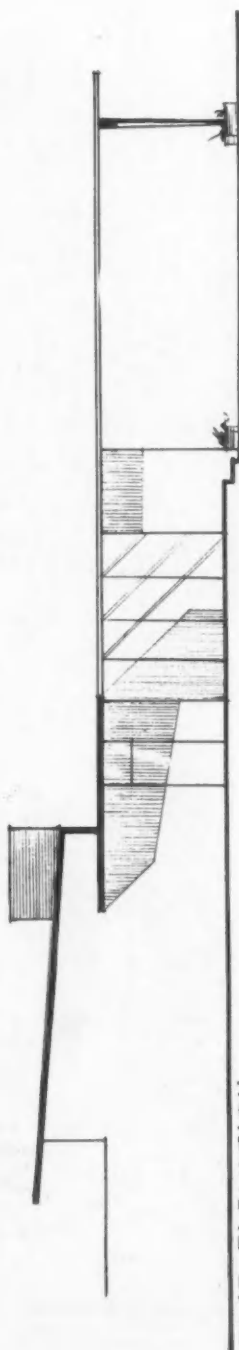
CONSTRUCTION
RADIANT HEAT



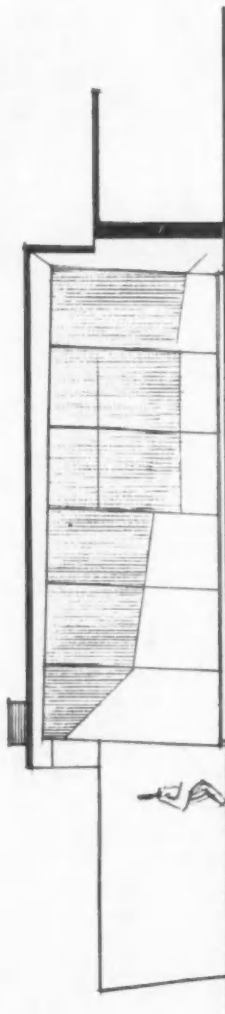
PLAN
GLASS DOORS
DOORS TO BE PIVOTED AT CENTER
ACTING AS BREEZE DEFLECTORS
PERMITTING CONTROLLED VENTILATION



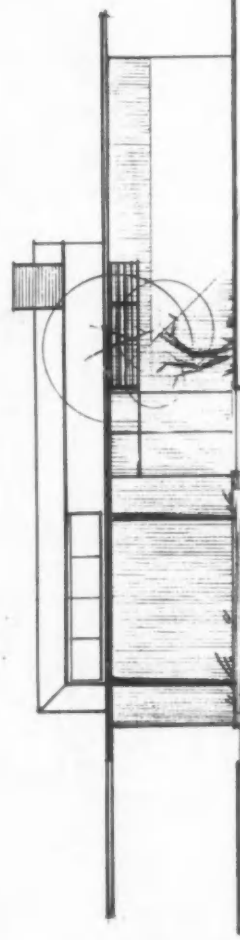
WEST ELEVATION



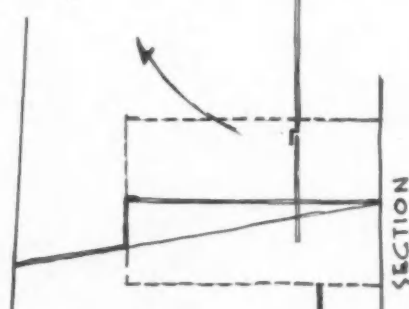
EAST ELEVATION



SOUTH ELEVATION

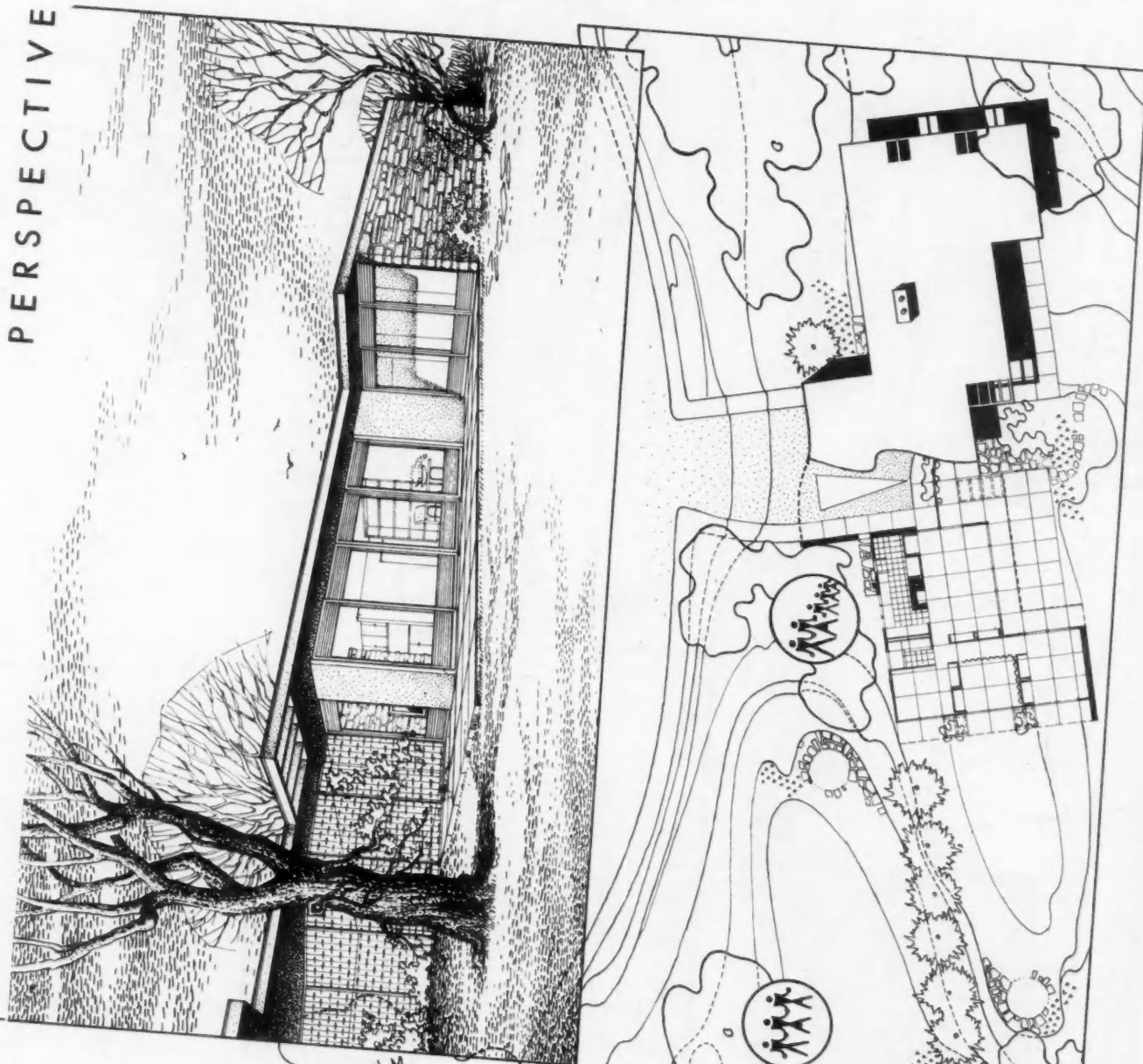


NORTH ELEVATION . . .



SECTION

PERSPECTIVE



FLOOR PLAN
mobile units arranged for
worker, his wife, one child,
and one mother-in-law

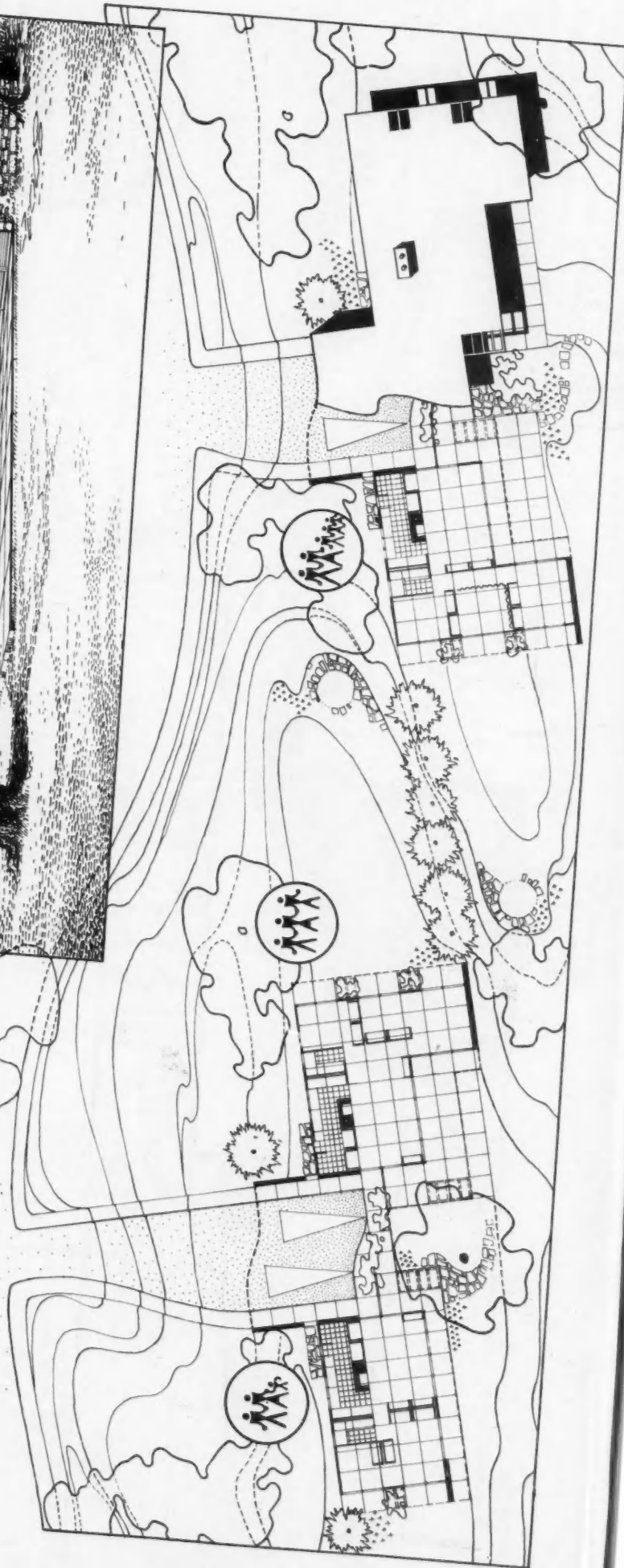


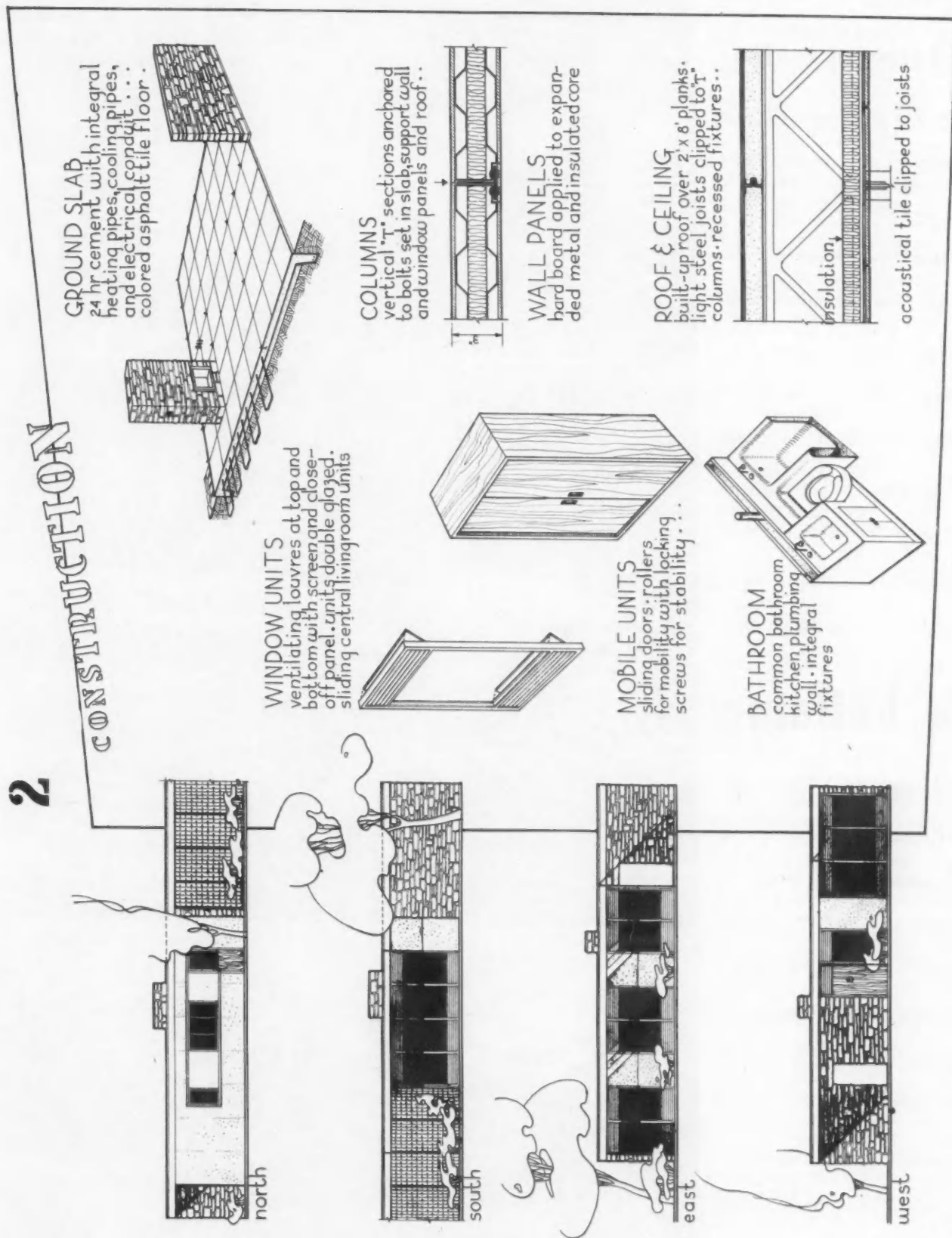
sleeping areas

utility areas

living area

recreational area





Known materials combined in a simple and logical fashion . . . with standardization of wall, window, closet, and utility units making possible quality workmanship at low cost . . . and yet a plan which is sufficiently variable to avoid monotony in group housing.

A house which can grow and change and adapt itself to flexible requirements and yet possess the solidity and permanence of a home in which the strong family roots of future generations may be firmly embedded.

OWNERS: Waale-Camplan Company

LOCATION: Portland, Oregon

DESIGNER: C. Raymond Butcher

■ The site for this dual purpose building offered an unusual and interesting problem to the designer whose architectural treatment of the building has been handled with considerable success.

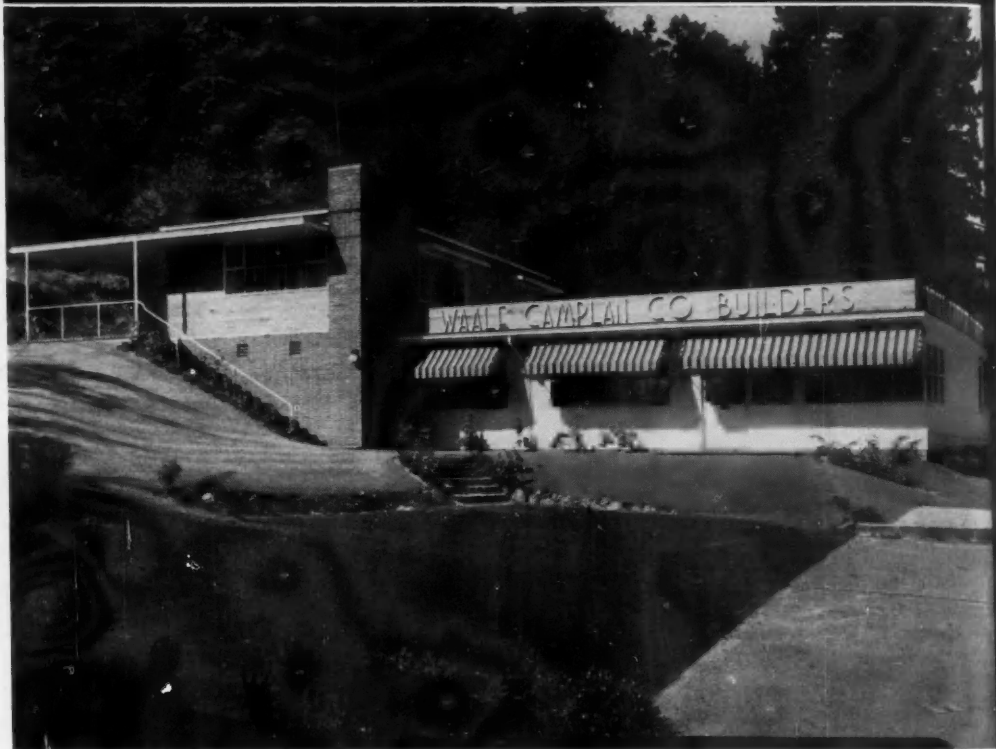
The building is located on one of the important streets in Portland and since ample parking area is available for sub-contractors and other tradesmen who conduct business transactions with the Waale-

dual purpose building

Camplan Company, the arrangement is particularly suitable for an office of a general contractor.

Complete living quarters are provided for the president of the company who finds this proximity to his work a valuable asset and a great convenience.

The exterior of the building is of wood and brick. The landscaping of the site has been approached from a residential point of view in order to avoid the predominance of a commercial background.



products and practices

Press Interested in Rosie the Riveter's Postwar Home...Here Is Full Analysis of Plans Submitted by "Designs for Postwar Living" Competitors

LOS ANGELES, AUG. 1.—(U. P.)—What Rosie the Riveter learned about an assembly line is going to make her a handy little housekeeper—or else several hundred architects are wrong.

Dreaming up "Designs for Postwar Living," in an architectural competition sponsored by the magazine, Arts and Architecture, the designers predicted more than half the postwar homes built will be prefabricated—made on a factory assembly line and put together where you will.

The women who run these dream things, agreed the experts, will keep track of the family from a kitchen with a full view of all other rooms. They will do the housework with machines as mechanically precise as the controls of a plane.

There will be all-glass electric stoves mounted on casters so they can be rolled into any room the lady feels like cooking in. There will be sliding interior walls so rooms can be juggled for size. Exterior walls will open onto patios.

Going in for change from the ground up, the architects believed future workmen's homes will be built on a solid slab foundation that will serve as a floor for all first-story rooms. No basement. This slab will contain piping for plumbing, wires, and an arrangement for radiant floor heating.

As for the walls and ceilings, they'll be "dry." No more waiting for the plaster to harden. The experts suggested plywood, aluminum sheeting, plastics, or glass. In many cases, they promised, the panels will be colored in advance with such indestructible pigmentation that no further painting will be needed.

Roofs will be flat—often on two levels so light and fresh air can enter the rooms beneath the raised portion through celestary openings near the ceiling. Even when roofs are not flat, the pitch will be much less sharp than is the common practice now.

By plunking for prefabrication, the architects threw out the traditional house plan with its inflexible walls and expensive remodeling cost. In the future anyone who wants an extra bathroom can phone the factory and have it sent out—complete or with just a shower. Living and dining rooms were usually combined—although some designers came up with sliding tables which could be set in the kitchen and rolled through the wall into the living room, and rolled back again when it comes time for dishwashing.

In the future, anyone who wants an extra bathroom can phone the factory and have it sent out, as noted. Bathrooms were compact, curved and capable of being stamped out by a hydro-press like the cowl of a Flying Fortress.

With bath units available at low cost, large roofed-in areas will be devoted to master bedrooms looking out onto private patios. To make it perfect, elaborate insulating plans were proposed. In some of the homes a transverse masonry wall through the center of the house separated bedrooms from the living and play rooms.

For the extrovert, there will be such innovations as turn-table fireplaces, sunlight control by trick shutters, elastic bedrooms adjusted by easily moved sound-proof partitions, electric eye controls, indoor insect-proof gardens, and sound control.

The above is one of the news releases which were sent to all newspapers in the Allied countries of the world by the various wire services on the results of "Designs for Postwar Living," the architectural competition sponsored by Arts and Architecture and 23 of the largest national manufacturers in the United States.

This attention indicated the wide attraction of plans for the postwar house—the Associated Press referred to the results of the competition as "a cross-section of expert opinion on the type of houses Americans will build when peace comes." Wirephotos of the winning plans were widely distributed and used.

The Office of War Information translated a special story on the competition and its winners into 30 foreign languages and "beamed" it into important Allied and occupied countries as a part of its current propaganda. It emphasized the careers of the seven foreign-borns among the eleven who shared in the prizes.

Eero Saarinen, widely known Finnish-born architect, son of Eliel Saarinen, collaborated with Oliver Lundquist to win the \$1,000 first prize with a plan which

calls for prefabrication on a unit system. That is, certain units of the house will be prefabricated.

Saarinen, who was born in Kirkkonummi, Finland, in 1910, came to the United States in 1923, attended public schools and the Yale University School of Architecture, winning a Yale scholarship for further study in Europe.

He has long been active in city planning research and housing. Saarinen has participated in several architectural competitions and has fared well, previously having won first award in the Smithsonian Gallery of Art Competition.

Lundquist, who is 26, studied architecture at Columbia University and New York University and worked on world's fair projects until 1941. Both he and Saarinen are employed currently in the Office of Strategic Materials in Washington, D. C.

Sixty-six per cent of all the plans submitted were based on the idea of prefabrication. This is a complicated subject, and there were many and varied approaches to it. However, under analysis, these approaches broke down into two general classifications, the "module" system and the "unit" system.

Many of the competitors limited their ideas of prefabrication to wall, floor, and ceiling elements, using panels or "modules" of a given standard size, such as 4x8 feet or 3 feet 6 inches by eight feet. These modules are presupposed to be factory-built and the dimensions of houses in which they are used are in multiples of the module wherever possible.

Although plywood was specified in nearly all plans, the modules could be of metal, glass, or gypsum board. They may be of single thickness, laminated, or double with an air space between. In the latter case, the inner and outer skins may be separated by cell structures of the same or like materials or by corrugated metal or plywood. With all difficulties in curving plywood removed by war techniques, the use of plywood was very much favored, even when rounded structural elements were encountered.

Those who preferred the unit plan of prefabrication suggested that factory assembly lines turn out complete entire functional units of the dwelling, such as the bathroom, the kitchen, the laundry, a stateroom type of sleeping cubicle, or a combination of several of these functional components. This is heralded by its proponents as a more sensible scheme because the functional unit contains the expensive part of the house.

By the use of prefabricated functional units, which are moved in complete to the job and connected to the foundations or slab base with appropriate outlets and inlets for wastes and public utilities all set for them, all indispensable functions of home life are provided for immediately. These units can be connected, sheltered, or separated by roofed-in areas of any size or shape.

This roofed-in area thus becomes the living room, dining room, playroom, hobby room, rumpus room section of the house, as contrasted with the functional parts of the house. Roofing over such an area and surrounding it with glass panels, modules and screens is not at all expensive. That is to say, it does not cost as much as the more elaborately equipped functional unit area.

(continued on next page)

VANCOUVER WAR HOUSING CREDITS

Through an unfortunate error, and the misrouting of proofs, the wrong architect was credited in the August issue of Arts & Architecture with designing the unusual community buildings on McLoughlin Heights, Vancouver, Washington's great war housing project. Roi Morin, well known Portland architect, designed the administration-community building, which was the subject of a dozen photographs used with the article. This building has won nation-wide acclaim in architectural and public housing circles for the way its designer combined beauty, simplicity and utility to give the project what has been called the finest public building on any war housing project.

Pietro Belluschi, who was erroneously credited with the job, is another Portland architect of considerable note. He was the architect for the two shopping centers on McLoughlin Heights. Each center includes under one roof the essential shops and services for the 25,000 tenants of the project, and are also among the most complete publicly-built shopping centers in American war housing. Belluschi also designed another interesting shopping center at Vancouver's Bagley Downs project, and also a community center nearby.

McLoughlin Height's other large community center, located in the east portion of the project, was designed by Stanton & Johnson, another well known Portland firm.



Several thousand living units built for the Housing Authority of the City of Portland were landscaped by our staff. It is good to have had this part in the war effort.

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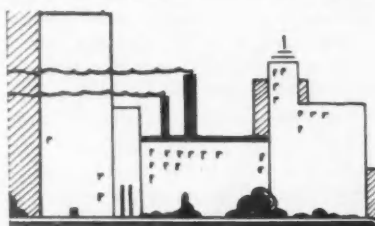
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The roofed-in area can be big or small as preferred. It can be expanded almost at will. It can be made, as shown in the plans, into a part of the patio, the garden, the play yard or of the outdoors in general simply by opening up one or more sides by a touch of the hand on sliding or accordion type wall panels.

Most of the competitors commented that this feature of the post-war house is only beginning to be appreciated. In the end it will sound the death knell, they believe, of the traditional house plan of the past, with its inflexible walls, set floor plans and expensive remodeling cost when expansion is desired.

If the composite ideas of the competition entrants are realized, when another bathroom is needed it will be possible for the home owner to simply call a bathroom unit dealer and order it. It can be a complete bathroom or have just a shower. It will be in keeping with the rest of the house and permit extension of the roofed-in area to include more bedrooms, more living area or more sheltered play space, depending on whether the family is growing in numbers or diversifying its interests.

Further analysis of these plans indicates that 76 per cent of the competitors think that living and dining rooms should be combined. However, the dining section, while a part of the living room, is frequently around a bend or separated from the main center of social life by a hanging, a flexible screen or a movable piece of home equipment.

Much attention was given to the necessity and means of feeding the family. In addition to the usual dining table space with chairs around it, many interesting solutions were suggested for what might be called the breakfast nook problem. Most of the competitors put this in the kitchen, but several made it into a counter with small stools arranged so that service direct from the kitchen stove is merely a matter of the cook turning around.

In handling the kitchen, many of the designers compared it to the bridge of a well-navigated ship, treating it as a "command post" or a vantage point. Based on the need for a mother to keep track of her children while working in the kitchen, the designers gave much attention to visibility of the rest of the house from the kitchen.

Kitchen arrangements highlighted most of the plans, designers looking forward to facilities which will be available after the war. Particular attention was given to temperature control, providing a hot stove, a warming oven, a supply of hot water, a water cooler, a refrigerator, and a freezing unit. Reading from red hot to ice cold, they were lined up for instant use in the big majority of plans.

Pullman-type kitchens were most often suggested, but some contestants still specified larger kitchens, offering interesting variations of the placement of cooking facilities. One designer offered an all-glass electric stove mounted on casters with a "garage" in the kitchen from which it may be wheeled to any part of the house, plugged in to the electrical outlet and used. Such a stove obviously would be ideal for patio use.

Taking their cue from Pullman-type kitchens, many of the designers drew plans for sleeping quarters of a compact nature, giving much attention to ventilation and scientific design. Bedroom units were suggested where walls on all four sides contain every needed built-in feature of the boudoir, including make-up table, mirrors and indirect and spot lighting.

Some plans, however, called for big bedrooms. With bath units available at low cost, large roofed-in areas were devoted to master bedrooms in some of the plans. In almost all cases special care was taken to isolate or insulate the noisy portions of the home from the quiet sections.

Regarding living rooms, most of the designers think in larger terms than rooms. Living areas would be a better term. Fireplaces still retain their hold, but may be centered in the living space with heat going out in all directions, or the fireplace may be on a turntable so that a simple lever swings it out to face the patio, even when it is red hot, so that it can be used as a barbeque pit.

Living rooms are all shapes and sizes. Curves are more often found in this section of the home than in any of the smaller components. Built-in couches, bookcases, radio and television cabinets, projection booths, hobby work benches, reading nooks and game sections abound. Bars are often included in connection with wall openings from the kitchen into the living area, utilizing the same refrigeration units as the food department. Here the imagination of the future home builder is to be allowed free rein. The interests of the family will be the controlling factor in living room designs.

Perhaps the most universal feature of all the contest plans was the melting together of the living room and the patio. This usually was done with glass doors. These doors slide out of sight or, in a few cases, lift up like a garage door with counter weights. At any rate the outdoors and the indoors are to be merged wherever climate and insects permit. There is the wide utilization of glass. Not as windows, but as walls. Ninety-two per cent of all plans submitted showed one or more wall surfaces as all-glass. In many cases it was stipulated that this was to be special glass. Glass that filters sun rays. Glass that is double or

triple to act as insulation. Where glass walls are used, wide overhanging eaves were also in evidence. South side walls in homes in the northern states were counted upon to add heat in winter. North glass was advised for artists' studios where color sensitivity was vital. Glass blocks were sometimes advocated, but not as often as very large panes of plate glass in frames.

Heating the modern house will be revolutionary and automatic. Many variations on the radiant system were proposed in this planning contest. Most of the unit prefabrication systems included the central heater in the same factory-made section as the kitchen, laundry, and bath. Hot air, hot water and hot electric filaments all had proponents. Solar heating is looked upon as practical in some areas of the United States. Combinations of two or more systems will probably be the ultimate solution for keeping rooms warm in the different areas of the home.

Lighting was in most cases indirect, fluorescent and built into the structure. Recessed spot lights to throw their beams exactly on the spot where work is to be done were often shown on interior kitchens. Spot lights on flexible standards also were favored. In any case it may be said that the lighting problem in any postwar house will be tackled intelligently and will result in less eye strain for the future generation.

Insulation is particularly adaptable to any prefabricated wall section, as it can be installed on the assembly line with a minimum of extra cost. Ceiling panels also can be handled in the same way. Where prefabrication is not indicated, insulation is still favored at least for roofs where glass wool, vermiculite, redwood bark shreds, laminated gypsum board, and many other materials are suggested. The fact is emphasized throughout the contest that insulation is an economy because it retains heat in winter, thus cutting fuel bills, and keeps out heat in summer.

Closely linked with insulation against heat is acoustic treatment against noise. Sometimes this treatment is in favor of noise, as it is used as a method of increasing the enjoyment of music. Sound control thus is effected by more than one method. Sound-absorbing materials as interior linings for walls and ceilings are already traditional and much favored. Sloping ceilings and canted walls provide non-parallel sides to the living area so that echoes are broken up and tonal purity is preserved. This is taking a leaf from the radio broadcasting book where such techniques have been explained for years. Thus through the use of proper lights, insulating, acoustic materials, and proper design, the postwar family can live in a home where artistic appreciation will have the benefit of true colors, undistorted sound, and preferred temperature.

Air conditioning for the small home is also on the way, in the opinion of many architects, who advance good ideas for preferred ventilation and air circulation even when they do not yet specify detailed plans for complete cooling units. Opening a window has long been the one answer to any need for quick room ventilation. Now it appears that ventilation and windows do not necessarily have any particular relation to each other. Vents and convectors for control of air currents within the home are to be a matter of prime importance in the postwar dwelling.

Built-in items in the postwar house are almost too numerous to mention. Cabinets and cases for storage of all kinds are constructed as a part of the home, a part of the wall units, or in some cases as perambulating partitions. They are table high, mantle high or ceiling high. They are built in combination with tables, chairs, couches, projection booths, bars, counters, grills, screens, angle nooks, and game equipment. Double entry service closets between the kitchen and the dining space are abundant in these predictions of the future.

Gadgets, whether built in or free, are suggested rather than detailed, as the purpose of the competition was to plan a house rather than a museum. Here are a few that arouse curiosity. Sunlight control by trick shutters and adjustable eaves, sun bathing decks, individual terraces outside each bedroom, elastic bedrooms adjusted by easily moved partitions, tray service for buffet dining, intercommunication phones, electric eye controls, drapery recesses, demountable fireplaces, indoor gardens, hobby workspace, garages and car shelters with turntables on narrow lots, packaged units that can be added to a house after the bare essentials are provided, vistas that are cushioned by curved walls and palisades, barbecues of all kinds and sizes, garden and orchard arrangements, and many others.

Exteriors, which are often the main consideration in the minds of home-seeking couples, are shown in great variety, although the traditional period types of architecture are notably absent. That seems to be inevitable because the first thought in the mind of the designer is the use to which the various house components are to be put rather than the exterior arrangement of gables, fenestration, and style. However, the arrangement of masses is almost always good and the textures of the outside of the house can be anything the builder desires.

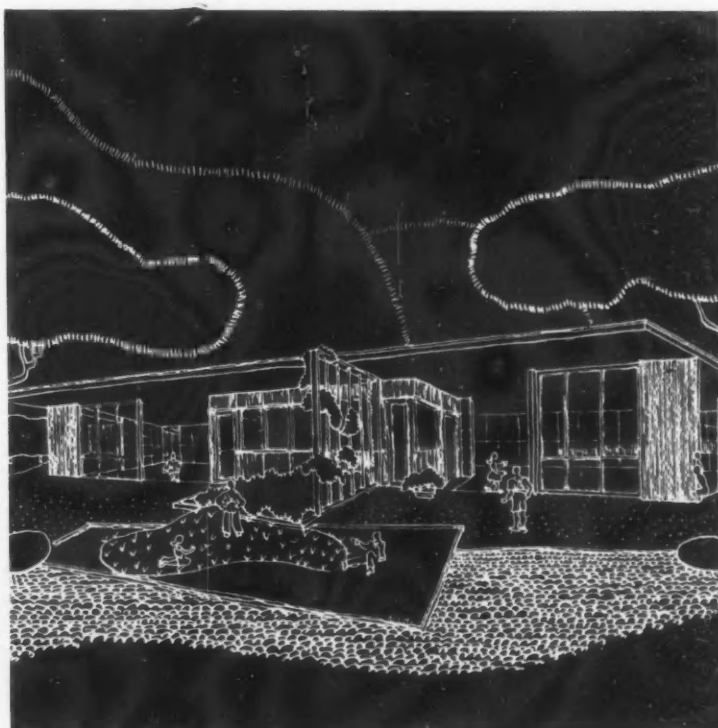
Regarding the question of materials, most of the designers accompanied their plans with suggestion. The use of native materials is almost always approved. Local stone, brick, concrete blocks, redwood, ship lap, shingles, plaster, and metals are all suggested by more than a few of the planners. Architects from eastern and northern states naturally took a quite different slant from that suggested by designers from the deserts of the Southwest, the forests of the Rocky Mountain states, or the bayou country of the deep South. But repeatedly, solutions for interior planning were similar, although the houses proposed were for Canada or the heart of Texas.

The people who will live in postwar houses were always kept in mind. The returning soldier, sailor, or marine, the bride who served in the ranks of the WACS, the Waves, the Spars, or the industrial army, the young person of either sex who comes back filled with intimate knowledge of mechanics, all these people will be receptive, in the opinion of most home planners, to the newest and most efficient ideas for their dwellings. To these millions the beautiful, new

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(Electrical installations in neighboring cities)

■ ■

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contest plans assembled by California Arts and Architecture magazine will be a picture book of amazing reality. It is dedicated to their domestic happiness.

For the first time, in the opinion of the judges, the results of this competition, when analyzed, give a tangible picture of the types of homes we will be building after the war has ended and priorities are lifted. But the importance of the contest is even better understood by builders and material manufacturers who are risking their economic lives on their ability to present the average buyer of a home that utilizes every possible new idea, new material, new arrangement, and new appearance and yet meets with public acceptance.

Starting at the ground, the future workman's home will be built on a solid slab foundation that serves as a floor for all rooms on the first story. At least that is the belief of 78 per cent of the contestants. This slab will be of concrete or masonry, waterproofed and probably containing piping or channels for plumbing, wires, and often heater ducts for radiant floor heating. The slab will be surfaced by mastic, tile, linoleum, wall to wall carpets of interesting materials or merely colored and waxed cement. Wood flooring of the conventional raised type was not widely favored. Obviously, this means that most of the experts think a postwar home does not need to have a basement.

When it comes to walls and ceilings there seems to be an almost unanimous vote for what is known as "dry" construction. Only a dozen of the plans, which incidentally came from every section of the nation from Canada to the Rio Grande and from Maine to Honolulu, showed walls of the conventional lath and plaster type. Instead these experts suggested panels and wall sections of many materials, including laminations of plywood, pressed and glued "stressed skin" modules of plywood, aluminum sheeting with corrugations separating the smooth skins, plastics and, above all, glass.

One of the great advantages of "dry construction" will be speed. In many cases the wall panels will be colored in advance with such indestructible pigmentation that no further painting will be needed or desired. In other cases walls will be painted or covered with durable and attractive textures of wall cloth and wallpaper. Thus with no necessity for the owner to wait for successive coats of wet plaster to dry, it will be possible to expedite the building period by weeks. Roofs shown on 67 per cent of the plans were flat. Even with the remaining 23 per cent the pitch of the roof was never steep. In many cases roofs were in two levels, forming what architects call a "clerestory" which permits light and fresh air to enter rooms beneath the raised portion of the roof through openings of various sizes near the ceiling. Areas with clerestory light and ventilation were usually the living and dining rooms, although sometimes this system was utilized for sleeping sections of the home to afford privacy plus circulation. Naturally, roof materials varied greatly, but some type composition was indicated, usually underlaid with an effective insulation or air space.

The competition expressly stated that plans submitted should reflect what the average worker's home should contain. Thus the capacities were usually limited to a master bedroom, a child's bedroom, and perhaps a guest room. The latter was referred to as a room for the mother-in-law, but a number of designers, probably married men, reacted violently against any such arrangement in the postwar world, stating that society by that time should provide other solutions to the mother-in-law problem.

One story was the limit in 74 per cent of the plans. Immense variety was shown in the arrangement of rooms on this ground floor. Where two stories were used it was noticeable that the architect in question had predicated his plan on a narrow city lot. Most of the entries seemed to reflect the possibilities of better transportation to come, ideas that are already influencing city planners everywhere and that now must even take the helicopter seriously. These less contention that no further painting will be needed or desired. In other cases walls will and airplane parking space, and water pools. A great many of the men and women who entered the contest are evidently interested in advanced community planning as well as home planning, as their sketches outlined many fine ideas for better urban living.

KLAAS BROS

PAINTING CONTRACTORS



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housing program at Portland, working with the Tri-State Construction Co., general contractors on Project No. 35124

"Coastwise—Texas to the Sea"

At Portland

...it was good to have
had a part in the war

new developments

A NEW WARTIME SHOWER CABINET, which can be erected in less than 20 minutes and which meets all government regulations concerning the use of steel, has been announced by the Fiat Metal Manufacturing Company. Known as the Fiat Volunteer, it is particularly suited for use in industrial plants, camps and cantonments, wartime housing, institutions, and for remodeling work. The manufacturer emphasizes that the Volunteer requires only the permissible amount of critical materials, yet still offers the strength and rigidity essential to lasting construction. This has been accomplished in part, of course, by substitute materials, but mostly by the development of new refinements in the structural design of the Volunteer. These design changes make the Volunteer a truly prefabricated shower. The tension lock joints used at back corners, for example, are fastened to the back panel at the factory. The side panels are simply snapped into these joints when the shower is erected, to form continuous absolutely leak-proof seams that require no further fastenings. Front pilaster columns, too, are mounted on the side panels at the factory. A screwdriver is the only tool required to erect the cabinet on the job. The manufacturer states that the whole job can be completed in 18 minutes. A new bulletin, V-100, which describes the Fiat Volunteer Shower Cabinet, has just been published. It is complete with construction details and erecting instructions, and is of particular interest to architects, builders, and plumbers. A copy can be obtained by writing to any of the three manufacturing plants of the Fiat Manufacturing Company: 1205 Roscoe Street, Chicago, Ill.; 21-45 Borden Avenue, Long Island City 1, New York; 32 South San Gabriel Boulevard, Pasadena, Calif.

THOSE WHO WORK WITH WOOD will be interested in the new glue, Cascophen LT-67, developed at Casein Company of America Research Laboratories, New York. This phenol-resin glue, the most durable type now in use, combining many of the most desirable properties of phenol-resin, urea-resin and casein glues, is now used in the construction of aircraft, barges, boat keels and other military wood products. Here are important properties of Cascophen LT-67: (1) *Durable*. Proof against boiling water, cold water, dry heat, extreme cold, mold and bacteria, organic solvents. (2) *Non-acid*. Does not weaken wood fibers adjacent to glue line. (3) *Wide range of setting temperatures*—70°F. and up for softwoods, 110°F. and up for hardwoods. (4) *Non-crazing*. Has good filling action on rough surfaces. (5) *Long permissible assembly period*. (6) *Low pressure adequate*. (7) *Adaptable to assembly (joint) gluing, laminating, hot pressing or bag gluing*. Technical Bulletin 104a describes Cascophen LT-67 in detail, and is available on request.

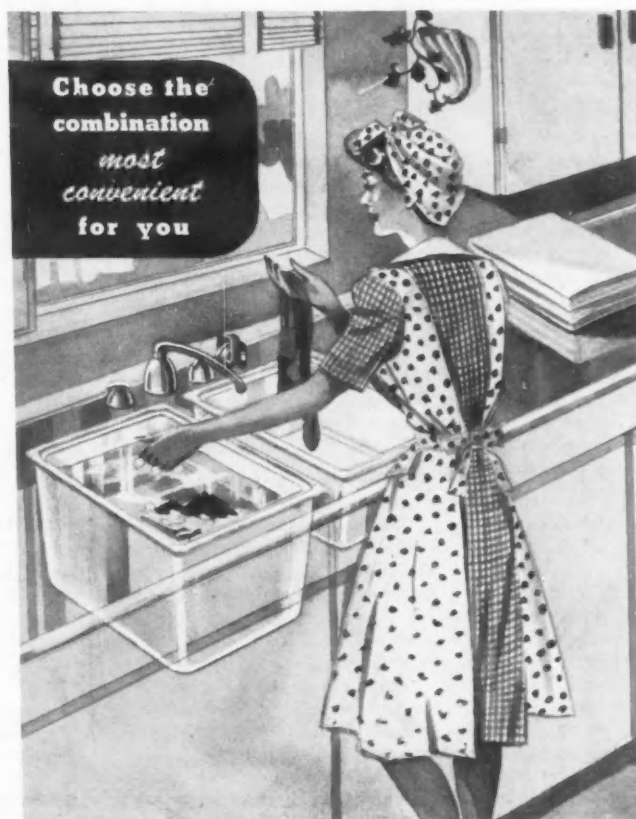
A NEW TYPE of light-reflecting floor installed in aircraft plants for Boeing, Consolidated, Douglas, North American and other war plants is described in a new 24-page book, "Light From Floors Speeds War Production," published by Universal Atlas Cement Company, Chrysler Building, New York. Built of concrete made with white portland cement instead of gray portland cement or other darker materials,

these light-reflecting floors become giant reflectors instead of giant absorbers of light. According to the text this increase in illumination helps to increase production, reduce accidents, boost morale and preserve health. Examples in the book show how a white-cement floor compared with a gray-cement floor in the same plant reduces shadows and dark areas; promotes easier seeing by reducing the contrast between the visual task and the surrounding background; increases lighting on underside work surfaces by 61%; increases illumination on vertical work surfaces by 20%.

"POWER WHERE YOU NEED IT," a new bulletin issued by Acme Electric & Mfg. Co. of Cuba, New York, outlines and gives examples of air cooled transformer applications in war production industry. The bulletin also describes in detail the various types of air cooled transformers manufactured by this company, and lists the complete range of 55 degree ratings in auto type, two winding type, three winding type and four winding type transformers up to 50 KVA.

IN LINE WITH ITS POLICY of placing every man where he will do the most good, Army authorities, in cooperation with the War Efforts-Graphic Arts Division of the Sherwin-Williams Company, recently inaugurated classes in the military applications of the silk screen printing process at the Cleveland College Division of Western Reserve University in Cleveland, Ohio. Over two hundred qualified officers and enlisted men with civilian experience in commercial art, silk screen work, sign painting and allied graphic arts were selected for special training under Bert Zahn of the Sherwin-Williams organization. In addition to routine production of traffic and directional signs for camps and naval stations, the service men were shown how such visual instruction aids as ordnance operation and maintenance diagrams, insignia identification charts, tactical maneuver instruction charts, etc., could be accurately reproduced on a quantity basis in as many colors as desired. Another application touched upon was the preparation of aerial maps in enlarged sections easily read in complete darkness by stenciling with an opaque ink on a luminous background. A high volume production figure of almost 400 per hour was stated. It is expected that when the trained men return to their bases, they will be fully qualified to set up and operate complete military silk screen sign departments.

LOW-PRICED COPYHOLDER, for use by typists, bookkeepers, clerks, lawyers, and office workers. Holds all copy at the correct vision angle and at a distance best suited to the operator's eyesight. Also holds books. Eliminates eye strain and speeds up work. Made of non-essential war materials—panels are of binder's board and binder's cloth, and copy ledge is of wood. Line indicator is of celluloid. Color is satin finish black throughout; lettering in gold and silver. Made in three widths: 9½, 12½ and 18½ inches. Retail at \$2.95 for the 9½-inch standard model. Franklin Black & Co., 8900 Beverly Blvd., Los Angeles.



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KLAAS AT PORTLAND-VANCOUVER

Painting and finishing, on two of the Vancouver War Housing Projects, was handled by Klaas Brothers of Los Angeles. Basically these projects were finished in the same manner as other projects of like character with just enough difference, however, to require separate planning and technique.

Shingle siding constituted the main exterior surface and was finished in a pigmented oil stain. Six stain colors were selected by the architects and were varied and placed depending on the size, location and background of the buildings. This was a definite problem since the project covered an extended area and encountered vastly different surroundings. In some instances it was extended along the main roads with an immediate background of previously erected projects, occasionally a group of thirty or forty units was laid out in a plot surrounded by these previously erected single unit dwellings.

Much the same praise may be given to the interior treatment of these dwellings. Here again an assortment of five wall colors has eliminated any feeling of regimentation, since at least three colors have been used in each dwelling unit. The colors being varied and placed by consideration of exposure, light and the use of the space involved. Here again beauty and libability are attained, at no greater cost than drabness, because a designer knew how to plan it and Klaas Brothers had the sincerity and ingenuity to plan special equipment for the problem involved.

The vital need for the structures prompted a speed in the building of the project that cannot easily be realized unless seen in action and result. The problem of special methods, special equipment, and special preparation on the part of all the trades involved, all with the purpose of squeezing their operations into the short time allowed for completion of the project. Add to this the precision in planning required to allow the necessarily large crews to work with unique equipment and methods and at tremendous speed and you have a problem that can only be solved by a mature and well-rounded organization. The painting contractor's problem in this phase of the work was monumental, since his work necessarily constituted the final finish and was applied over the work of most of the other trades. This does not mean that he can sit back with his hands folded until the project, or a portion of it, is finished and then step in to complete it as a final gesture. In most instances he has to time his work and fit it in between the operations of other trades without hampering or damaging their work or his own. The painting goes on throughout the entire job starting with the priming of woodwork at the mill (about the time foundations are being poured) and continues to the very end of the job. As often as not he is painting on the address number, touching up a damaged drainboard or painting a replaced curtain bracket just ahead of the incoming tenants. This requires a smooth functioning and competent field organization from the job superintendent down through the various foremen, shopmen, leadmen and crews, each of whom are responsible for finishing certain parts of the work and for the timing required to cooperate with preceding and following crews in their own as well as the other trades.

Klaas Brothers have handled their work in the Oregon and Washington districts through an office in Portland which takes care of all estimating, preliminary lay-out, keeping of all permanent records and over-all job supervision. Each job has its own office and shop and a superintendent capable of handling all questions and problems arising during the progress of the work. The Klaas Brothers organization seems to enjoy sincere and full satisfaction in never being stumped by any situation or problem that arises, an ability and competence that has been built up through their experience with virtually every type of painting contract and extending from the Atlantic to the Pacific Coasts.

DATA ON PORTLAND WAR HOUSING

R. A. Neuman, McMinnville, Oregon, painting contractor, has been unusually active in war housing work, having painted the following projects: Guilds Lake Courts, 718 units; Kellogg Park, 600 units; Clackamas Heights, 100 units; Fir Court, 72 units; Hudson Homes, 118 units; and Parkside Homes, 260 units. Also he has painted the Indian Hospital at Tacoma, Washington, and more than 300 Federal Post Offices and office buildings. His work for the Portland Housing Authority was highly satisfactory, according to officials.

The Montgomery Electric Company, while having been engaged in the electrical construction field in Portland for the past 18 years, is a comparatively young firm. Organized in 1925 by R. A. Montgomery, this company has grown and developed until it is one of the largest and swiftest-moving organizations of its kind in the Pacific Northwest. When the growing shortage of strategic materials necessitated the curtailment of private construction, this firm converted almost over night to the handling of essential defense contracts, and has played an important role in the construction of housing facilities for the thousands of workmen and their families who have emigrated to the metropolitan area of Portland. The first defense housing project to be constructed in this area, Hillside Park, Milwaukie, Oregon, was handled by this firm. In addition to the various defense housing developments, Montgomery Electric Company has completed many important contracts for the U. S. Army, Navy, and Maritime Commission. Among these have been the conduit installations for the powerhouses at Bonneville Dam, several Bonneville control houses and sub-stations, shipbuilding facilities for the Anacortes Shipways, Inc., Anacortes, Washington, and for the Willamette Iron & Steel Corporation, and the Barnes

General Hospital in Vancouver. In addition to performing the maintenance work for some of the large industrial plants in this city, this firm has handled the electrical installations of most of the new carbide and metallurgical plants to be erected in Portland. At present their efforts are being directed largely toward the electrical work involved in the construction of the Hanford Engineering Works Village near Pasco, Washington, and the U. S. Army Air Base at Mountain Home, Idaho. This progressive young organization maintains a large staff of well-trained and competent workmen, foremen, superintendents, and engineers, together with a well-balanced assortment of tools and equipment, and is thoroughly versed in the many fields of electrical construction.

On July 9th, 1942, Columbia Homes, Inc., 3302 E. 7th St., Vancouver, submitted the low bid of \$121,830 for the construction of fifty-one dwelling units located on Site 56, in Portland, Oregon. These houses were designed by the Regional FPHA office under the direction of Richard Sundleaf in the Fenton Building, Portland. Construction of the 51 housing units by the Columbia Homes proceeded very fast and was one of the first completed projects under the Gartrell Plan. The speed with which the construction went forward was due to the cooperation of Mr. Harry D. Freeman, Executive Director, and to Mr. Joseph Nance. Mr. Nance was very active in obtaining priorities and materials for this project, as well as other housing projects in the Portland area, and deserves a great deal of credit for his time and energy put forth.

LOIS AND FRED LANGHORST

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development, in which recreational, educational, avocational, commercial, and health facilities are community owned and operated.

As the community life expands, so does the need of the family and individual for refuge in privacy from that community. The wholesome family must retreat from the group and the individual from both family and society. It is therefore desirable, if not imperative, that each person have a space in which he can isolate himself. It is also desirable, if not imperative, if the family is to enjoy fully outside living, that private outdoor space be provided. This space for its fullest utilization is best incorporated in the house. In the design of the author it serves to separate the individual rooms from the family activity area, simultaneously permitting an extension of living space within the house and providing an ideal play area for small children, easily supervised from any part of the house.

Plumbing has been concentrated in one space, common to two units. The panels of the walls may readily be removed to install plumbing at any point. Here also is located heating equipment and incinerator. Electric garbage disposal and the dryer-washer combination eliminates the necessity of a kitchen-laundry service yard. Delivery of groceries is the only remaining service which is usually performed by the housewife herself, and does not require an isolated entrance and approach.

Obviously, individual rooms may be arranged according to family needs, increased with its growth, removed with its decrease. Units of different sizes in the project would be available to families of varying numbers.

SUSANNE AND ARNOLD WASSON-TUCKER

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area of the house is 12,500 square feet (or 11,000 square feet with minimum living room).

CONSTRUCTIN AND MATERIALS

A method of construction has been adopted that utilizes the rigid frame and non-bearing wall principle. The basic material is wood, in the form of laminated columns, beam and joists for the frame, while the skin is plywood. The fabrication of the frame must in practice be entrusted to a firm experienced in the design and construction of laminated bearing members, and erected under their supervision. The lower floor is of concrete slab floated on filling, upon which sheathing and finished floor is laid. The columns are anchored to individual concrete footing. The shop-fabricated members are slotted for connection, and are field glued and bolted or screwed in place. Weather-treated plywood is used for the exterior and finished plywood, painted, for interiors, nailed to studs two feet o. c., to form a five-inch out-to-out exterior wall. Upper floor is of sheathing laid in panels or diagonally, with wood or lino block floor. Roofing is composition on similar sheathing. Walls, floors, and ceiling are insulated if climatic conditions warrant. Sash is of light metal, casement type, except for the special folding window in the living room. Chimney is of brick with r. c. fireplaces. Heating system is hot-air, duct distributed.



PROJECTS:
THE GARTRELL GROUP
COLUMBIA VILLA
VANPORT CITY
THE GUILD'S LAKE GROUP
UNIVERSITY HOMES
FAIRVIEW HOMES
ST. JOHNS WOODS
PARKSIDE HOMES
BELLAIRA COURT
SLAVIN COURT
FULTON COURT
DEKUM COURT
HUDSON STREET HOMES
FIR COURT
MOUNTAIN VIEW COURT
POWERS DORMITORY

HOUSING AUTHORITY OF PORTLAND, OREGON

PORTLAND WAR HOUSING

COMMISSIONERS:
C. M. GARTRELL
D. E. NICKERSON
CHESTER A. MOORES
HERBERT J. DAHLKE
HARRY T. CAPELL

CHAIRMAN:
C. M. GARTRELL
LEGAL COUNSEL:
LESTER W. HUMPHREYS
EXECUTIVE DIRECTOR:
HARRY D. FREEMAN

1 Columbia Villa is the only permanent public housing project in the Portland area, and has been described as one of the most beautiful war housing groups in America. Begun in March, 1942, out of the first funds allocated to the Housing Authority of Portland, it became the prologue to the great public war housing program of the following year. As it was their first venture in housing, it became the only one built, owned, and operated by the Portland Authority as an FPHA-aided project.

The curtain raiser was staged with a modest civic ceremony, in which Chairman C. M. Gartrell of the Portland Authority, and Mayor Earl Riley turned the first earth. The infant enterprise grew within the space of twelve months to a public housing program of 23 projects, involving a capital investment of more than 60 million dollars. Columbia Villa consists of 400 dwelling units and was opened October 10, 1942. In designing the group, Stanton & Johnston insisted upon space. Backed by the local Authority, they finally succeeded in laying out a project that leads the coast region for low population density. Five families to the acre, gross, is the rule. The buildings are set at wide intervals over the elevated site that commands views of Mount Hood, St. Helens, and the sweep of the Cascades.

Lease & Leigland, with an initial bid of \$1,312,000, built the 128 duplex and four-plex structures, of one, two, three, and four bedrooms, the community building, and 10 laundries. The dwellings are unfurnished,

but equipped with electric ranges, electric refrigeration, gas water heaters, and gas circulating heaters.

2 The lot-lease, or Gartrell plan of public war housing, ceased to be an experiment in the defense area of Portland on July 12, 1942. At that time the first units of a project involving 725 dwelling units on 52 scattered sites, begun in February of that year, were ready for occupancy, as the first war housing of the metropolitan area to be opened. This plan was proposed to the Housing Authority of Portland by its chairman, C. M. Gartrell, and was regarded as a practical measure that would take advantage of vacant lots and turn a liability into a war housing asset. By the plan the city pattern was not disturbed as in the case of large, compact, and localized groups of war housing.

The plan was finally approved by the Federal Public Housing Authority as an experimental project and attracted attention in various national circles. It won so much approval from the Federal Public Housing Authority that the practice of leasing rather than purchasing sites for temporary war housing is being followed by the FPHA wherever possible.

Under the Gartrell lot-lease program, 508 scattered lots, either publicly or privately owned, within a reasonable distance from the war plants have been obtained for war housing, and are held under lease at a rental equal to the going taxes on the property. Thus, the city can still sell these lots after the emergency. Under the Gartrell plan, leases may be termi-

FROM TOP TO BOTTOM: COLUMBIA VILLAS, TYPICAL OF THE PERMANENT PROJECT; GUILDS LAKE COURTS; VANPORT; SCHOOL AT VANPORT; GUILDS LAKE COURTS. ALL PHOTOGRAPHS BY LEONARD DELANO.

nated in six months after the close of the war, or they may run five years, and can be renewed. Dwellings will be salvaged as materials only and not as dwelling units.

The building contracts were placed with nearly 30 separate firms; the architects were Margaret Fritsch, Richard Sundleaf, Dougan & Heims, Herman Brookman, R. D. Kennedy, and Wade Pipes.

3 Vanport City, the nation's largest single war housing project, is nearing completion. Born of the national emergency, it was built by the Federal Government to provide homes for the workers of the great Kaiser shipyards and allied industries of the defense area of Portland, Oregon, where America's greatest war housing epic is being enacted. It will shelter 40,000 residents, stepping into second place among the cities of Oregon and into fifth place in population among the cities of the Northwest. It is a titanic feat of American enterprise and is a triumph of hard work over the stubborn conditions that confronted the group of architects and builders. Like tanks and planes and ships, the city materialized out of the smoke of exploding bombs, and almost as miraculously as the submerged city of the legend.

Of the 23 war housing projects, of more than 18,000 dwelling and dormitory units, built or being built, under the control of the Housing Authority of Portland, Oregon, and involving more than \$60,000,000, Vanport City is the most spectacular. Conceived, designed, and begun in the whirlwind days of 1942, the synthetic city was not even a paper town until the end of the summer. Planned and begun by the United States Maritime Commission and the Kaiser Corporation, because funds were not at that time available under the Lanham Act, the project was turned over later to the Federal Public Housing Authority, to be operated and maintained under lease by the Housing Authority of Portland, Oregon. His two-dollar contract with the FPHA in his brief case, Edgar F. Kaiser, son of the shipbuilding Kaiser, undertook the building of the Liberty City as his father was building Liberty ships, in record time.

Vanport City, so named by the local authority because it lies between Portland, Oregon, and Vancouver, Washington, was selected for its geography rather than its topography, for its convenience to the three Kaiser shipyards.

The Vanport project was not begun as a long-range housing program, but, with other public war housing projects of the area, as an expedient to win the war. Though making architectural compromises, the designers kept in mind the public housing standards and specifications that called for safe, decent, and sanitary dwellings. As an expedient, Vanport City can never echo western gold-rush history and become another Oregon ghost town, nor can it degenerate into a monster slum. Temporary housing is to be removed after the emergency, and will leave no scars on famous scenic landscapes.

The super project is a constantly changing picture. At present it consists of 703 apartment buildings, identical in size and plan, and in part of two stories, and 17 smaller multiple-dwelling, one-story structures, totaling 9,942 dwelling units, with 181 service annexes, and 45 special public and service buildings.

The building and utilities of Vanport City were designed by George M. Wolff and Truman E. Phillips, Portland architects, specialists in public buildings, and long associated with the civic building program of Oregon. Two local contracting firms were the builders. Wegman & Son constructed 349 apartment buildings and all the special public service buildings; the George H. Buckler Company, the joint subcontractor under Edgar F. Kaiser, was responsible for 371 apartment buildings and all the utilities, such as the water supply, sewer system, electric distribution, streets, parking lots, and landscaping. The Denver Avenue underpass, which connects the city with the outer world, and the west-end access roads were planned by the Oregon State Highway Commission. The access roads were under the supervision of the George H. Buckler Company, and the underpass was in charge of the Kaiser Company. Wolff & Phillips designed the landscaping of the townsite, in conjunction with landscape architects and engineers. Albert A. Pierson, chief construction engineer of the FPHA, was in direct control of all construction on the project.

The apartment suites, ranging from one to four rooms, are compactly arranged and supplied with little comforts and built-ins that make for efficient and reasonably comfortable living. The supplied furnishings are plain, but meet all requirements of temporary homes. Each apartment includes a living room with kitchen counter, fitted with an electric rangette and oven, ice refrigerator, and cupboard. A dining table and chairs, an additional chair, and a daveno that opens to make a double bed complete the main room. The bath is equipped with shower and standard ware. The bedroom is furnished with a bed, blankets, and a chest of drawers. Rents are moderate and range from \$7 a week for a single room, to \$11.50 for four rooms, including all utilities.

These interiors have caused much favorable comment because of arrangement and inviting appearance. Walls are of plastered board panels covered with an insulating paper, simple but effective. Ceilings are of Fir-Tex acoustical material. Floors are of soft wood finished with a light varnish. Insulation is reasonably good so that families with children do not disturb each other to a point of friction. Interest is added to exterior walls by style and color. The upper one-third in exterior grade, water-proof Douglas fir plywood, and the lower two-thirds in clapboarded cedar siding give the walls a modern look.

In the task of raising a modern city of this size in three or four months, with all the necessary utilities, nearly 3,000 men and women were engaged from time to time.

Among the expediting methods, prefabrication was used and production line technique, which made the construction of framing members, stairs, panels, and other assembled parts, including plumbing, routine. The whole construction was planned to use a maximum of Oregon products as a matter of principle and efficiency.

From boundary to boundary the Victory City is nearly uniform in apartment architecture, a flaw for any city from the angle of its residents, and considered by critics, "the most obvious fault of housing projects." But the Oregon city has one advantage over the usual repetitious construction. It escapes monotony by the margin of its interesting contours and the variety in the style and lay-out of its public buildings. The main boulevards curve along inland waterways of the Columbia River. A shallow lake, the winding tree-bordered waterways, and other natural contours are distinctive landscape features that give the emergency city character. Landscape treatment takes full advantage of the wild growth and native trees.

The residents of this are uprooted families from the Blue Ridge, the Ozarks, the Sierras, and the plains between. They moved in upon a bewildered west-coast city that was asked to accommodate four persons where three had dwelt before, and had nibbled up all the shelter in sight.

A population from many regions, often exiles from better homes, exposed to new conditions, new climates, and new work, and not yet integrated with any community, presents many problems, not only of physical housing, but of human values as well. The Housing Authority of Portland, Oregon, of five commissioners, an Executive Director, Harry D. Freeman, formerly of the Planning Commission of the City of Portland, and a staff of architects, builders, and business men, is meeting these problems humanly and in original ways developed out of the situation.

It would be difficult to find a more practical and understanding city administration. In common with several other municipalities of Oregon, and about 500 of the nation, Vanport City is headed by a city manager, assisted by a staff of 800 men and women, accounted for by the various departments—health, fire, police, project services, welfare, recreation, accounting, housekeeping, and maintenance. The residents have no voice in the election of the city administration, but in order to keep democratic principles active, they elect a city council from seven districts of the community, to serve in an advisory capacity to improve living and welfare conditions. The project services department covers a wide field, and deals chiefly with community activities and service for the war workers and their families. It is in charge of a resident adviser, who acts as coordinator for all activities. The recreation program for Vanport City, and all other public housing projects of the area, is in charge of the

former director of recreation for the City of Portland.

The nation's largest school within a public housing project is a unique institution of Vanport City. The conventional and the traditional have been abandoned to meet the requirements of more than 9,000 war-isolated children. The school system, with its 200 teachers, is built around the idea of a *total* responsibility for the children rather than an academic bill of fare, and education is adapted to wartime needs and wartime hours. A full eight hours is devoted to each child under the care of the school, six hours for books, and two hours at play or sports, under supervision, at the recreation centers or one of the 14 out-door playgrounds or sports areas. Six nursery schools, with a capacity of 160 each, will care for the children of from two to four years; the kindergartens will look after the boys and girls of pre-school age, and the grade schools will accommodate 4,000 children in two shifts.

Vanport City goes beyond providing homes for defense workers. It is encouraging all possible conditions of normal living to parallel the hard term of life in a war community.

4 The Guild's Lake Group project is the second largest public war housing project of the Portland metropolitan area, totaling 2606 dwelling units, and planned to shelter about 10,000 residents. It is known as one of the largest housing projects in America, lying within the corporate limits of any city. It stands on 245 acres of leased ground and is being developed at a cost of \$5,783,359. Its scenic surroundings have made this project one of the most interesting of the Portland area. Guild's Lake Court, now sheltering 358 families, was the first segment of the eight-project development to be finished in 1942. The single family and duplex houses and the community building were designed by Morris H. Whitehouse, Portland architect, and constructed by the Ross B. Hammond Company. A second construction section, in the seven other projects, involving four-plex and six-plex row houses of 2248 dwelling units, have made housing history by the speed of construction.

This housing was built for workers of defense plants, primarily for the Willamette Iron & Steel Company, and other industries holding navy contracts.

Architects for the seven projects were Herzog & Tucker; Barrett & Logan, and Earl Cash; Richard Sundleaf and Herman Brookman; Sutton, Whitney & Aandahl; Morris H. Whitehouse; Jones & Marsh; Roald & Schneider; and John K. Dukehart. Handling the construction for the seven projects were the contracting firms of Askevold & Ruud; Pacific Construction; Ernest C. Sinnett; K. T. Henderson; Gilmer & Halvorson; Lease & Leighland; and Northwest Construction.

When finished, Guild's Lake will have five community buildings for the different sections, with five day-care centers for children. Playgrounds and sports areas are limited because of the sandy nature of the soil, and consist in the main of small playgrounds at the rear of the dwellings. These projects are very accessible to the recreation facilities of the city parks.



FROM TOP TO BOTTOM: VIEW FROM LAKE AT VANPORT; TYPE B APARTMENTS, VANPORT; GUILDS LAKE COURTS; A UNIT OF GUILDS LAKE COURTS AMONG EXISTING HOUSES.



5 Opened August 17, 1942, University Homes is one of the major projects of Portland's war housing program. With 2005 dwelling units it ranks third in size. It consists of 218 apartment buildings, 78 service and 4 maintenance buildings, with one commercial, and one spacious community center, which accommodates one large gymnasium and auditorium, a library, lounges, and a cafeteria seating 250 persons. The 2005 furnished apartments are in one-room and two-room arrangements, in eight-plex and sixteen-plex buildings. Central heating and ice refrigeration are included in the utilities. Complete food and variety store, beauty parlor, ice concessions, and all other necessities are on the site. Day care for children, a kindergarten, and recreation under a resident director are provided.

The one-story structures were designed by A. E. Doyle & Associates, and erected by Ross B. Hammond, at a cost of slightly more than \$6,000,000.

6 In a setting of great natural beauty, overlooking the famed Columbia River valley, Fairview Homes project is one of the most attractive of the developments by the Housing Authority of Portland, Oregon. Started January 22, and opened on June 2, 1943, the project of 264 dwelling units was erected for the employees of the reduction plant of the Aluminum Company of America, at a cost of \$696,860.

The buildings, including community house, were designed by F. Marion Stokes, Bernard Heims, and L. L. Dougan, and built by the Tri-State Construction Company.

7 St. Johns Woods, consisting of 967 dwelling units is the largest single-house project of the area. More than 800 families now reside in separate dwellings. It was among the earliest opened, the first families being placed on December 15, 1942. The individual structures, of one to four bedrooms, and the duplexes, numbering approximately 150, are unfurnished, but coal ranges, electric refrigerators, electric water heaters, and circulating space heaters are included.

A community building at 8450 North Johnswood Court, with its various activities, including kindergarten and recreation, fosters a community spirit.

Lawrence & Holford, Jones & Marsh, and Roald & Schneider were the designers. Wesco Construction Company, under an initial contract of \$3,220,000, were the builders.

8 Parkside Homes project was opened December 4, 1942. One-story buildings of single and duplex types provide 260 dwelling units that are unfurnished except for electric ranges, water heaters, and refrigerators, and coal-burning space heaters.

A community building, child care center, and two playgrounds provide essential services.

The lay-out was designed by Johnson, Wallwork & Dukehart, and built by Robertson, Hay & Wallace, under an initial contract of \$871,140.

9 The total development of the Bellaira Court project involves seven structures, used as dormitories for the civilian personnel of the Portland Air Base, and includes four dormitories of 110 units, two service buildings, and a community building, to accom-

FROM TOP TO BOTTOM: A RECREATION BUILDING AT GUILDS LAKE COURTS NOW USED AS A TEMPORARY DAY NURSERY; PLAYGROUND, GUILDS LAKE COURTS; GUILDS LAKE COURTS.

modate 66 men and 44 women. The design was by Lawrence & Allyn, local architects, and the construction, under standard FPHA specifications, was by Knott, Rogers & Dunbar, at a total cost of \$94,940.

10 Slavin Court project, consisting of 75 homes, in 16 row houses, is one of the distinctive and secluded projects in this area. The combination of site and long houses presented contour problems that were worked out to avoid deep cuts and fills, yet brought the front of the houses toward the view and the access roads, with the sleeping rooms to the rear of the buildings. The row houses and small community building were designed by Margaret Fritsch. These homes were erected for the employees of the Commercial Iron & Steel Works by Arthur Hansen, at a cost of \$124,340. They were opened in August, 1943.

11 Fulton Court is in the same general locality with Slavin Court, and serves the same defense plants, mainly the Commercial Iron & Steel Works. It consists of 324 dwelling units grouped over many scattered sites. Some of the buildings are close to the water-front, others lie on higher ground, a few homes together, or larger groups as the sites permitted. Altogether there are 55 row houses, arranged to accommodate four to eight families in units of one, two, and three bedrooms, a community building, a child care center, and a maintenance building. They were designed by Pietro Belluschi, and built by Tri-State Construction, at a cost of \$616,399. Of these dwelling units 60 per cent are furnished. Heating is with coal-burning space heaters, and cooking is also with coal. Ice refrigerators are included in the equipment.

12 Dekum Court project consists of permanent houses for army and navy enlisted and civilian personnel. The group of 85 dwelling units was designed by Floyd Naramore and Associates, and was built by B. H. Sheldon, at a cost of \$265,000. The unfurnished houses are equipped with gas burning space heaters, gas water heaters, and electric ranges and refrigerators.

13 Hudson Street Homes project consists of 118 dwelling units in the vicinity of Columbia Villa. They were designed by Herzog & Tucker, and built by Ward & Milbrandt, at a cost of \$355,000. These unfurnished houses are heated by coal heaters, and equipped with electric ranges, water heaters and refrigerators. They were ready for occupancy November 6, 1942.

14 Fir Court is the smallest of the public war housing projects of the Portland area. Sheltering 72 families, it consists of temporary houses, designed by Barrett & Logan and built by Ward & Milbrandt, at a cost of \$235,500. The houses are unfurnished although equipped with coal heaters, electric ranges, water heaters, and refrigerators. They were opened on December 24, 1942.

15 Powers Dormitory is a converted structure to accommodate 498 single men, as a downtown reception center. Plans were prepared by Glenn Stanton and Hollis Johnston at a cost of \$55,687. The remodeling was done by L. L. Quigley.



FROM TOP TO BOTTOM: A SMALLER ADMINISTRATION BUILDING AT HUDSON STREET HOMES; FULTON COURT; PARKSIDE HOMES.

WHAT IS POSTWAR PLANNING?

Good planning is done today for tomorrow. Therefore postwar planning must be done now for the post-war period . . . it is important to

YOU

THE PUBLIC

THE CONSTRUCTION INDUSTRY

THE ARCHITECT

● Everyone has a stake in post war planning, whether he is a layman, a contractor or an architect. Everyone not only has a stake in it but will take part in such planning, either consciously or without knowing it. The trick is in making universal participation take the form of conscious individual effort.

Good planning is done *today* for *tomorrow*. Therefore post war planning must be done *now* for the post war period, and good results will be in direct ratio to the number of people who take an active part in such planning. It is inconceivable that there are many who do not have *some ideas* for the future for which we are fighting.

Today there seems to be more concern about who will do the planning than about how the planning is to be done. Committees have been formed and conferences held without end. But what must be borne in mind is that work must be provided when hostilities cease as a means of keeping economic balance in communities while the war industries in those communities are in the process of converting back into peace time pursuits.

● In the post war period we will have to work on a basis of conserving national resources. The development of new materials, which have been stimulated by the conditions of war, must be continued and new uses found for them. It is significant that new materials will become popular only in direct proportion to the willingness of the public to accept them. And the public will have to be educated—a process which requires time. Preparation for the era facing the American people will require the cooperation *in the fullest sense* of laymen, industry, business and the professions, as well as all of the agencies of the government. Of all the industries providing work, the construction industry is the one which will not require time for conversion. Being a major industry, it affects not only the immediate vicinity of the work, but also provides work for the lumber mills, the steel mills, the mines producing ore, and the transportation facilities which are used to bring materials to the job site. It affects firms manufacturing all kinds of equipment and products—its roots go deep.

It therefore is necessary that we plan **NOW** for future private construction and public works, which are necessary to every community. This work should be put into the plan and specification stage so that work on various projects can be undertaken immediately on the cessation of hostilities. **NOW** is the time to work on these plans and specifications. There is time now to have the proper studies made for these necessary and vital projects. The physical planning can be accomplished immediately.

● This work is the responsibility of every individual citizen. The problem is a *personal* one inasmuch as it affects the personal welfare of everyone. If each citizen will bring the question of preparing for the post war period to the attention of the proper authorities now, he will have made the post war problem his own personal problem, and will have done something about it that will produce immediate results.

Every individual, regardless of his occupation or background, undoubtedly has definite ideas as to improvements he would like to see brought about in the post war period. You have such a group of ideas on planning, and you are obliged, therefore, to take part in planning for the post war period, even if your reaction is the typical, "Who me—what do I know about planning?"

The truth is that you *do* know something about planning. Planning is only making things easier and more enjoyable to do. Who knows more about making things easier to do than the people who do those things? Every individual knows the inconveniences of his everyday life better than anyone else. So who can better plan to remove those inconveniences?

Shoppers know the easiest way to shop. They know the things which irritate them and make shopping more difficult. Merchants know the things which make merchandising more difficult. People who drive automobiles know the hazards of driving and the lack of parking facilities. The public knows the lack of recreation facilities, parks, playground buildings and community buildings.

This general knowledge must be taken into consideration in any planning that is done for the post war future, so—everyone takes part in post war planning. But those inconveniences least complained of are the last to be removed and those improvements least demanded are the last to be made. Wider, more universal interest in planning therefore would mean greater accomplishment.

OFFICIAL BULLETIN
SEPTEMBER • 1943

STATE ASSOCIATION OF

● John Q. Public says, "When do I start? He has already started. You have always been planning although it may be said that your contributions to the cauldrons have been so little in the past that your little may have been recognized as a lack of planning. Planning is what you do today which will result in something seen tomorrow."

You look at the past not to copy for the future but to see what things were improvements and what things were detrimental. You look to the future for opportunity of improvement. Today nearly everyone stands ready to help in every way possible in improving the future. Today we are planning for tomorrow. We cannot wait until tomorrow to plan tomorrow. The only question is how well will we plan today for tomorrow?

In view of these facts the State Association of California Architects seeks your cooperation and response. You have a role to plan in helping to prepare the foundations for happier tasks ahead—tasks that will come when we beat the swords back into plowshears.

Planning is what you do today for tomorrow—which can be a much more interesting tomorrow than you may believe right now. Right now all of our efforts and energies are still directed toward winning the war. But it is not too soon for us to direct a portion of our thinking to ways and means of insuring that we win the peace. We owe it to the thousands of those who have given their lives and to the millions who have made great sacrifices so that we can properly order our future to plan wisely.

● The State Association of California Architects wants your help in gathering information *now* so that it can be used in preparing for the post war period. No matter who you are, you have appetites. We, as architects, pledge you our best technical efforts to satisfy those appetites if you will let us know what they are. With your cooperation we can be of material help in building a richer America and a richer world.

Will you do this?

Write us a letter, addressed to the State Association of California Architects, care of Arts & Architecture, 3305 Wilshire Boulevard, Los Angeles 5, California, giving us your answer to any of the following questions:

1. What physical improvements would you like to see planned for your community?
2. Do you think the time has come when buildings should be replaced on the basis of obsolescence rather than on the basis of depreciation, as heretofore?
3. What public works do you think should be planned for the post war period?
4. Would you feel inclined to take a more active part in postwar planning if the opportunity offered?

If none of these questions fit in with your thinking, just let us have your ideas. Let us hear from you whether you live in California or 12,500 miles away. The job is a big one and we hope all of you will do a little helping.

ANNUAL STATE CONFERENCE

● On October 14 through 16, the annual State Association of California Architects Conference will be held, with headquarters at the Mayflower Hotel in Los Angeles, California. This year the Southern Section of the Association is host for the State. The deliberations for this session will be more important than ever as the keynote of the Conference will be "Post War Planning."

Subjects for the open forum meetings, in addition to the important question of post war planning, to which an entire day will be de-

voted, will be new materials and construction methods, bureaus versus private enterprise, public relations, professional betterment and legislation. The new officers for the ensuing year will be installed at this meeting. Due to war conditions, social activities will of course be kept to a minimum, if not eliminated entirely. A brilliant array of guest speakers, headed by Lieut. Governor Hauser, is being assembled—men in the know—who will be able to give the most authentic and practical analysis of the problems confronting the public and the profession.

ARCHITECTS AT WAR

● The architects are well represented in the armed forces—ranging from buck private to brigadier general, and from able seaman to commander. Many offered their services in the various branches but were not accepted. We are represented on every battle front—Guadacanal, India, the Philippines, Sicily, North Africa and England. Our men are with the Air Corps, the Engineers, in fact in every branch. We are very proud of our service flag.

Those who were not fortunate enough to get into active service have nevertheless been doing their share. The tremendous demand for war housing has not found them lacking. They have at all times completed within schedule their work for the installation of dwelling units for the war workers. Hours or distance were of no consideration—there was a job to do—and it was done. In full cooperation with the governmental housing agencies these architects have upheld the best traditions of the profession.

With the loss of private construction projects, the architects were faced with acquainting themselves with a different type of work, and to adapting themselves to new fields. Many of them entered the plane and shipbuilding plants to do their bit in the great battle of production. Their design and drafting backgrounds came in good stead. Others joined in civilian capacity with the United States Engineering Department on military projects, writing specifications, designing air ports, etc. To some a new field of activity opened up in "protective construction." For anyone practicing architecture in a peace-loving country such an occupation is certainly revolutionary. These men put their practical experience in design and construction to good advantage in designing and installing protective shelters for equipment and personnel.

● Another group of some one hundred architects, immediately prior to and after Pearl Harbor put in many hours of intensive study in the art of camouflage, particularly industrial camouflage. This resulted in their being used either under architect-engineer contracts or with architectural firms, and also in the United States Engineer Office on this work for the past year and a half. It was found that architects were particularly well adapted to this type of work and the success of the projects installed by them prove that point.

In the field of Civilian Defense many architects took an active part. Even before Pearl Harbor, the Association had committees working on simplified methods of civilian protection in cooperation with the County, City and State organizations. This group had representatives in each community, and worked under the Air Raid Precautions organization. Research was made and technical material gathered from many sources, including England, as to the effects of bombing and the best methods of protection against bomb blast and splinters.

The Association provided trained speakers for the Office of Civilian Defense at their plant protection schools on the subjects of protective construction and camouflage. All in all the architect has entered into every field of the war effort in which his special training and planning ability could be of advantage. That his activities carried him into such diversified fields indicates his versatility and adaptability to any and all conditions.

BOOKS

continued from page 9

Smith knows what she is talking about—which ought to count for something.

Shrewdly reported characters move through the pages of the book. There is Johnny Nolan, Francie's father: drunken, good looking, wistful, perpetually dismayed when reality destroys the baseless fabric of his visions. There is Sissy, the lovable, scandalous aunt; Katie, the mother, with her firm belief that the hallowed institution of education would lift her children from the squalor of the tenements; Uncle Willie, the frustrated, who leaves his family to become a one-man band (a character Saroyan might have created in the days before he began to imitate Saroyan). The detail is abundant, accurate. Johnny Nolan's fishing trip to Canarsie, at once funny and not funny, is among the good things of fiction. The book, like the people in it, has the quality of life.

Equinox falls to pieces because the characters are mechanically operated dummies. They do what the plot requires, but they have no vitality of their own, and in the long run, though you respect the author's earnestness, you find that you don't quite give a damn. It was apparently Allan Seager's intention to write a story culminating when a girl commits suicide because she has fallen in love with her father. Such a denouement might well have been tragic and impressive if the rest of the story had led up to it. But the rest of the story doesn't lead to anything. At any moment the situation could be straightened out with the aid of a little sense; but the persons of the novel, though deeply versed in the subconscious, are just not very bright. The father, Richard Miles, is a war correspondent who comes home from Europe at the time Germany goes into Poland, because he is tired of Europe. That seems an odd time for a correspondent to become tired of it, but never mind. His wife, long since divorced, has died, leaving a seventeen year old daughter whom the father has not seen in seven years. Her grandmother has placed her in a convent school, where she seems to be as nearly contented as girls in schools ever are, but she decamps and goes to her father in New York. Meanwhile her father has sought to marry a former mistress, a handsome nymphomaniac who declines his offer and takes on a rich man who is an amateur psychiatrist, afflicted with a fondness for seeing people disintegrate. The girl falls in love with her father, he goes to the psychiatrist to have her cured of her deviation, she marries a healthy young swimming champion, the father annuls the marriage, and then the girl kills herself. You don't follow? Neither do I. But that's what it says. Seager at times makes like Marcel Proust, at other times like James Joyce. He dutifully uses four letter words, all spelled out and everything. It all ought to add up to something special, but it doesn't. It cancels out.

Centennial Summer isn't enough like *Life With Father* to justify anybody in suing, and it isn't different enough to keep you sure, at all times, which is which. It is lightly and amiably written, with the aforementioned political and social problems to give it a little ballast. It could be fun.—PATTERSON GREENE.

COLOR IN ARCHITECTURE

continued from page 18

white the most portentously desolate and horrible of all sensations. We must remember snow blindness.

Faber Birren says that in a hospital, "a jobber furnished a set of private rooms in color on speculation. Rates were boosted to pay for the expense involved. The demand was so great from other patients, and nurses were so keen to have their duties changed to this floor, that the superintendent had to put the rooms back into their original and more or less staid condition." The experiment was too successful. It brought the drabness of the rest of the institution into sharp relief through contrast.

Climate, orientation, environment, and many other factors must be considered in relation to color. The painter Glackens had to move when a red brick skyscraper, erected across the street, flooded his studio with a hot reflected hue every bright afternoon.

Color is often considered a factor in what psychologists call the "secondary sex chain." Five times as many men as women are color blind. Women as a rule spend much more of their waking time in the home than men and an almost equal amount of time in the world of business. A common criticism of modern architecture from the ladies is that it's uncomfortable. They seem to translate simplicity as barrenness: clean lines as lack of "coziness." In most cases they may be alluding to mental comfort. Women have very definite likes and dislikes regarding color. The elaborately gotten up folders published by the big paint firms as decorative guides for the use of color on exteriors and interiors are psychologically antiquated, unscientific, many years behind the best architectural theories in general approach. They ignore special circumstances and individual preferences.

The idea held by many of our most advanced architects, that natural materials, wood, stone, plaster, undyed fabrics, etc., furnish sufficient color, has frequently taken on the dogmatic quality of modishness. How monotonously boring it would be if used without limit in an extensive way (for instance, throughout a city planning or large housing project) can be easily, if somewhat painfully, imagined.

"There is no element in our sensuous nature," said Grant Allen, in his essay on comparative psychology, "which yields us greater or more varied pleasure than the perception of color. The pleasure of color is one which raises itself above the common level of monopolistic gratification and attains the higher plane of aesthetic delight." The subject of color in architecture is not simple. The conditions and limitations of its use can be profitably analyzed with considerable thoroughness. Successful experiments have been made in Norway and Austria in carrying on old peasant color traditions in a conscious and rational way. The sex, race, age, education, health, etc., of the individual should be taken into consideration. There are many factors to be considered in the final function of a room, a building, or a group of buildings.

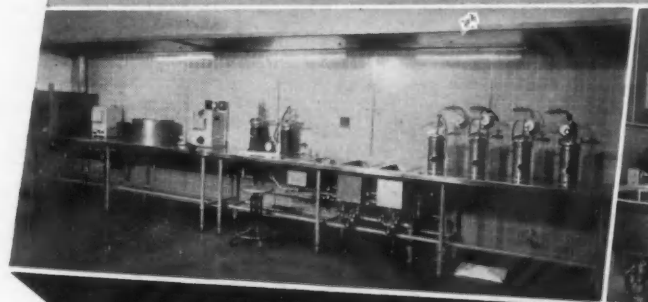
E. R. Janesch has attempted to relate color preference to biology in his study of the reactions of blondes and brunettes whom he designates respectively as "blue-sighted" and "red-sighted" people. Martin Lang has a theory expounded in his book *Character Analysis through Color*, which I give as an extreme example. He purports to read character through the knowledge of a person's favorite color. Having tried out a number of his conclusions experimentally, more or less strictly from a standpoint of good clean fun, I can say that much to my own and everyone else's astonishment, they seem to work pretty accurately!

Such factors as the appeal of color to the appetite, sensibility of the eye to color under the influence of sound, the affective value of colors, the threshold, field size, color in accident prevention, color in psychiatry, etc., have been pretty carefully studied. In some cases more or less elaborate and scientific mathematical graphs have been executed in such connections.

The work of the color engineer is only beginning, yet there is already a very considerable literature of the psychology of color and experimental aesthetics. Such a work as Chandler and Barnhart's two-hundred page bibliography is ample evidence to this fact. In this brief article I haven't tried to do more than hint at a few of the many potential angles. The technical means and experimental methods are at hand. When there's no longer need for camouflage and infra-red paints, investigation will perhaps take other and doubtless more gratifying directions. With the speed at which such things advance today and tomorrow it will hardly seem presumptuous to claim that we will soon be able to lay aside much of our hypothetical material. When a few more laws have been formulated and tested, we can, to paraphrase Whistler, lose much less time on the part of color experts, who'll no longer argue with us; they'll be able to tell us.



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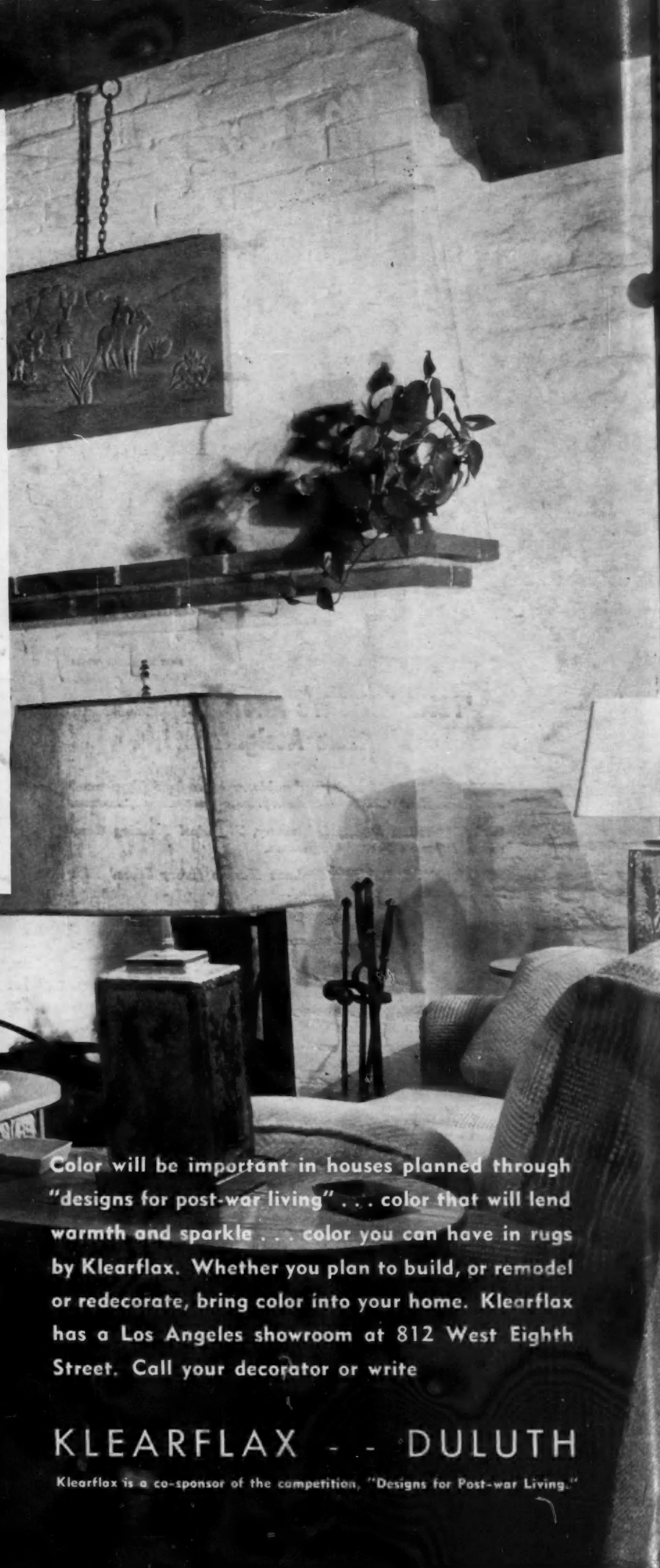
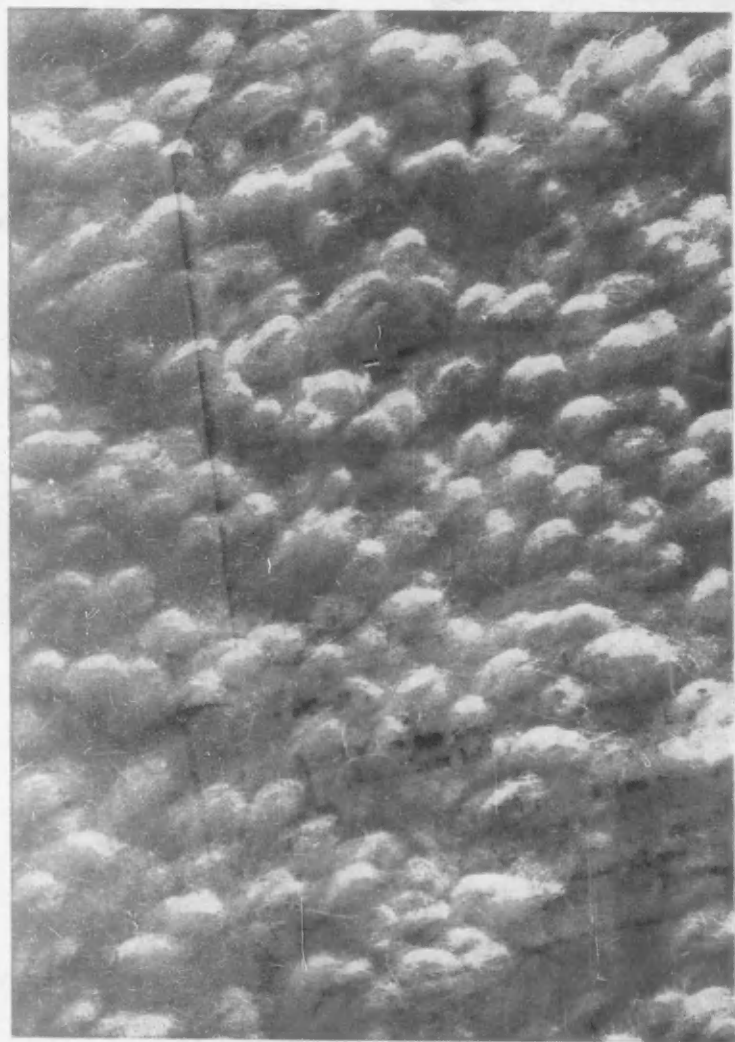
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